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**AN INTRODUCTION**

**TO THE**

# **Pronunciation of French**

**BY**

**PHILIP HUDSON CHURCHMAN, A.M.**

**Formerly Instructor in Princeton University and in the  
U. S. Naval Academy, Annapolis**



**NEW YORK**

**WILLIAM R. JENKINS COMPANY**

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## PREFATORY NOTE

THERE is surely no need to convince intelligent American teachers of the deplorable lack of ability to pronounce the French language in our school and college classes. But, when the defects of an old method have become apparent, and a scientific but practical system stands ready to take its place, it is certainly time to expect a change for the better. According to the old plan of teaching pronunciation, the student first learned what the French sounds are "like in English," and with these half-truths in mind was sent floundering through chance selections of the text nearest at hand ; system, scientific analysis, and prepared exercises were completely lacking. The new method, though scientific, can be made eminently practical, and need never be technical. It aims to present a rational explanation of the phenomena of phonetics ("the science of articulate sound"), rules for the proper production of the sounds of the language, and graded exercises to train the vocal organs. Surely it would seem wiser to spend the early months of one's work in the language learning these things and repeating carefully prepared exercises, than in blundering through pages of unpronounceable French.

This book is the result of study and observation in France, and of research among the most recent scholarly works on the subject of practical phonetics, — a science of

whose unique value in the study of pronunciation I have personal knowledge. In preparing my work I have freely used Franz Beyer's "Französische Phonetik für Lehrer und Studierende," second revised edition, Cöthen, 1897, Passy's "Les Sons du Français," Paris, 1899, and the "Précis de Prononciation Française," by Rousselot and Laclotte, Paris, 1903; and I have found many valuable rules for quality in Prof. Louis Bevier's "French Grammar," Henry Holt and Co., New York, 1897. Other non-original sources are the lectures of Professor Colardeau, of Grenoble University, France, and the lectures and private lessons of M. Adolphe Zünd-Burguet of Paris. My guide in debatable pronunciations has been, in most cases, the "Dictionnaire Phonétique de la Langue Française," by H. Michaelis and P. Passy (Hannover, Berlin, 1897); this is cited as the "Dict.-phon." I must, furthermore, cheerfully acknowledge my indebtedness, for a suggestion or two, to publications like my own by Prof. John E. Matzke ("A Primer of French Pronunciation," Henry Holt, New York) and M. Burguet ("Méthode Pratique, Physiologique et Comparée de Prononciation Française," Paris, Soudier, 1902).

The aim of this "Introduction" is purely practical. It is neither a contribution to the study of phonetics, nor an exhaustive treatise on shades of pronunciation. It does not contain a word about "pitch," gives but scant attention to "length," and intentionally omits a few of the most complicated rules for quality. All this is true, because my little book is meant to serve a practical purpose in an elementary way, and because I believe that, for the purpose of mastering the finer points, elaborate rules are too often but a clumsy substitute for unconscious imitation.

In order to combine the virtues of the beginner's manual with those of a more advanced book of reference, I have printed in ordinary large type the essentials that every student of French should know, and have explained finer points in small print.

It is a pleasure to mention the valuable criticism and advice of my friends Dr. Edwin S. Lewis and Dr. Frank L. Critchlow, of Princeton, and Mr. F. W. Morrison of the U. S. Naval Academy, Annapolis.

P. H. C.



## HOW TO USE THIS BOOK

It is not expected that even the outlines of a book that contains so many details as this one can be grasped in a few hasty lessons at the beginning of a course. On the contrary, a slow method of gradual absorption is preferable. Short lessons should be assigned along with the other work in grammar and translation every day during the first months of the course. Never should more than four new sounds be assigned at a time (it would be better if but one or two new ones should be included in each lesson), and the matter in fine print should not receive much attention at first; in this way a thorough knowledge of the facts and perfect ability to pronounce the sounds of the lesson may be exacted. Having gone through the book once in this manner as far as the *sentence exercises*, a review may profitably be begun at this point, these sentences being taken up with the other matter on the sound to which they belong. When practical perfection is attained in this part of the work, it is time to take up the *selections*. These should be repeated until the students have them thoroughly in hand, and as many as possible should be learned by heart. In the scenes from the comedy, the parts may profitably be taken by different students. Random reading should not be taken up until all the material in this book has been mastered; and even then, teachers really interested in pronunciation would do well to assign special paragraphs of reading matter as pronunciation exercises, and exact careful preparation of them. Writing exercises phonetically, i. e., with all silent letters omitted, and phonetic signs, as fast as they are learned, substituted for the usual spelling, should be a common practice.





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# AN INTRODUCTION TO THE PRONUNCIATION OF FRENCH

## INTRODUCTION

1. *Method of Treating the Subject.* For those who learn a foreign language through the ear alone, and who attach no importance to reading, correct imitation of the sounds heard is the one thing essential to the acquisition of a good pronunciation. But it would be difficult, — even were such a procedure intelligent, — to construct a serious method of teaching a new language, to any but the youngest children, without a pretty generous use of the printed page as a medium of instruction. The average American student, therefore, who comes continually into contact with printed words, has two distinct problems before him in learning to pronounce French : in the first place he must know how to produce the sounds of the language, and secondly he will need to familiarize himself with the letters that represent the respective sounds on the printed page ; one attainment is of little use without the other. For instance, although he may be able to pronounce with the greatest accuracy some such sound as “open *e*,” yet printed words containing that sound mean nothing to him until he has learned what letters stand for the sound in print (*é, è, ei, ai*, etc.) ; and, inversely, it is of no possible use to understand the orthography of a language without being able to produce its sounds. But to those who have mastered all the sounds of a language and learned what are their printed representatives, reading presents no further difficulties. The purpose of this book is to give a clear presentation of these two essentials of a good pronunciation, — mastery of the sounds, and the relation between sound and print.

There are three ways of learning how to make the sounds of a foreign language : first, imitation of those who speak it correctly ; secondly, comparison of its sounds with those of our mother tongue ; and, thirdly, a study of the workings of our vocal organs. Obviously it is only with the second and third of these methods that one can deal in print ; but the gramophone offers an excellent substitute for the voice of the native, and is to be highly recommended both as an aid to teachers who are not quite sure of their accent and to students in need of a perfect model to imitate during the hours of preparation. A complete set of exercises recorded on the gramophone plates by some one with a perfect accent will afford a systematic series of reliable models that may be repeated at will.

In treating, one by one, the various sounds of the French language, we shall first give physiological directions for making each sound, also its nearest neighbor in English. Next will follow a study of the letters that represent it. After that will be given, for careful and repeated practice, graded exercises, ending with lists of words in which, in order to aid the beginner, the letters that stand for the sound under discussion are printed in heavy type. It is advisable that, in pronouncing these exercises, the student should fix his attention only upon the sounds that he has already studied. In all French words, absolutely silent letters are printed in italics (e. g., *temps*) ; "feminine *e*" is put between parentheses when it has not the full pronunciation (e. g., *arbr(e)*), but in those cases where, as we shall learn, an *e* of this kind "is weakened after voiced consonants," this weakened sound will generally have to be treated as if it did not exist.

After the study of the separate sounds there are some exercises in common type. These consist of practice sentences for each sound, followed by selections of prose and

poetry suitable for drill in pronunciation. Patient practice of all these exercises and selections is recommended, as the vocal organs need long training like any others.

2. *Alphabet and Other Signs Used.* There are three accent-marks, called the "acute" (´), the "grave" (`), and the "circumflex" (^). These have nothing to do with the tonic-accent, or voice-stress, but affect the *quality* of a vowel.<sup>1</sup> The cedilla (ç) indicates a soft *c* (see page 41, (4)) before *a*, *o*, and *u*. The *tréma* (¨) is used to separate a digraph<sup>2</sup> into two syllables (e. g. *haïr*, *ambiguïté*), and to bring out an otherwise silent *u* in the ending *-guë* (compare *aiguë* with *longue*).

For the sake of accuracy and clearness we shall employ the following alphabet of the "Association Phonétique Internationale" in referring to the various sounds and in indicating the exact pronunciation of any word :—

## TABLE OF PHONETIC SIGNS

(Each sign has the value of the italicized letter or letters in the word next to which it stands.)

<b>a</b> <i>patte</i>	<b>l</b> <i>la</i>	<b>φ</b> <i>voeu</i>
<b>ɑ</b> <i>pâte</i>	<b>m</b> <i>ma</i>	<b>œ</b> <i>leur</i>
<b>b</b> <i>bébé</i>	<b>n</b> <i>nonne</i>	<b>ã</b> <i>dans</i>
<b>k</b> <i>col (quand)</i>	<b>o</b> <i>peau (pot)</i>	<b>ẽ</b> <i>vin</i>
<b>d</b> <i>dans</i>	<b>o</b> <i>poche</i>	<b>õ</b> <i>bon</i>
<b>e</b> <i>allé</i>	<b>p</b> <i>pas</i>	<b>œ</b> <i>un</i>
<b>ɛ</b> <i>vêts</i>	<b>r</b> <i>rat</i>	<b>j</b> <i>yeux</i>
<b>ə</b> <i>me</i>	<b>s</b> <i>ceux (seul)</i>	<b>w</b> <i>oui</i>
<b>f</b> <i>fou</i>	<b>t</b> <i>tête</i>	<b>ɥ</b> <i>lui</i>
<b>g</b> <i>gâter</i>	<b>y</b> <i>vu</i>	<b>ʃ</b> <i>chat</i>
<b>h</b> <i>hardi</i>	<b>v</b> <i>vous</i>	<b>ɹ</b> <i>digne</i>
<b>i</b> <i>si</i>	<b>z</b> <i>zèbre (rose)</i>	<b>:</b> <i>sign of length</i>
<b>ʒ</b> <i>gît (jour)</i>	<b>u</b> <i>vous</i>	

<sup>1</sup> Accents are occasionally used, however, to differentiate words spelled just alike but having different meanings: e. g. *ou* (*or*) and *où* (*where*).

<sup>2</sup> A digraph is a single sound represented by two letters: e. g., *ai*, *ou*, *ph*.

## SOME UNDERLYING PRINCIPLES

1. *General Remarks on the Characteristics of French.* From the very start it is essential to renounce English habits of speech. In English the vocal organs are usually relaxed, and their changes of position are neither rapid nor vigorous; the tongue is rarely thrust vigorously forward; the lips are seldom advanced, even when rounded. French, on the contrary, is always energetic and forcible; the vocal organs are tense, and their movements are quick and marked; it is distinctly enunciated, therefore, even when rapidly spoken. The consonants are either sharp and energetic (*p, t, k, f*), or vigorously hummed (*m, n, b, d, v*). In pronouncing the vowels extreme positions of the lips and tongue follow each other in rapid succession; at one moment the lips are far forward and rounded, as in *vous*; at the next, the corners of the mouth are sharply drawn back, as in *vie*; (note, then, the sharp, quick change in *oui*): now the mouth is wide open (*père, âme*), now it is nearly closed (*vous, vie*). The acquisition of the necessary energy and activity — new and strange habits of speech to the Anglo-Saxon — will demand a determined effort and constant practice. The vocal organs must be trained to a strong, active articulation.

*Voice Quality.* In far too many cases an otherwise correct pronunciation of French is marred by the harsh American "nasal twang," that is almost never heard in France and in England. As few people seem conscious of this defect, and as it is well-nigh universal in America, it seems wise to call attention to it at the outset, though it would be difficult to provide a sure remedy for it. The proper quality of the voice can, perhaps, best be attained by imitating those free from the "nasal twang," and by cultivating the clear, musical tones used by good singers.

*Union of Sounds.* The sounds of a French word may be said to interpenetrate in a way that English sounds do not. Thus in *tourné* the lips prepare for *ou* while the tongue is still pronouncing *t*; likewise in *coin*, *loin*, *noir*, *roue*, *bout*, *goût* the lips are thrust forward and rounded during the formation of the consonants. All changes of position follow each other with rapidity and vigor.

2. *The Division of Words into Syllables* is the first step in learning to pronounce French, primarily because the grouping of letters makes a radical difference in the value of the syllables (compare the nasal sound in *ton* with the "oral" vowel in *to-ne*), and secondly because the syllable, not the whole word, is the real unit of pronunciation.

French words are so divided that, if possible, a consonant, or an easily pronounced group of consonants, shall begin each syllable. The rules for division into syllables are :—

I. Consonants between vowels belong to the syllable of the second vowel in the following two cases :—

1st. Every single consonant (except *x*<sup>1</sup>); also *ch*, *ph*, *th*, and *gn*, which are really single sounds : e. g., *é-vé-ne-ment*, *pé-né-tré*, *di-gni-té*, *a-char-né*, *a-thée*.

2d. Two or three consonants (of which the last is *r* or *l*) capable of beginning a French word; these are *br*, *bl*, *cr*, *cl*, *dr*, *fr*, *fl*, *gr*, *gl*, *pr*, *pl*, *tr*, *vr*, *chr*, *chl*, *phr*, *phl*, *thr*, *thl*. (But not *rl* and *lr*.) Examples : *ta-bl(e)*, *a-thlète*, *a-drol*, *i-vr(e)*, *rè-gl(e)*, *tim-br(e)*, *in-flu-en-ce*.

II. Other groups of consonants must be divided : e. g., *al-ler*, *par-ler*, *cor-rect*, *mon-ter*, *lan-gue*.

NOTE 1.— But obvious derivation usually nullifies these rules : *sub-or-don-ner*, *in-é-gal*.<sup>2</sup>

NOTE 2.— A "silent" *e* counts as a syllable in dividing a word.

<sup>1</sup> Really a double consonant (= *ks* or *gz*.)

<sup>2</sup> But such a word is pronounced as if divided "i-né-gal."



**EXERCISE.** Divide into their syllables: *Témérité, agneau, offrir, exactement, instinct, inutile, simpl(e), cime, souffler, mandat, bonté, facilité, âpr(e), union, perdr(e) débâcl(e), partir, lettr(e) calme, chambr(e), ensuit, ensuite, ouvert, ouverte, permis, permise, grise, griser.*

**NOTE.** — A “free” syllable is one that ends in a vowel: e. g., *fi-dé-li-té, pè-re, di-gn(e)*. Any other syllable is “checked”: *mar-cher, pen-dant, dic-ter.*

3. *Tonic Accent* (i. e., stress of voice). “In English words the accented syllables are very loud and the unaccented ones are very weak. If we should pronounce ‘universality,’ a distant listener would be likely to hear nothing but *u* and *sal*.”<sup>1</sup> In such English words as “Niagara,” “American,” “family,” “general,” “generally,” “interesting,” one syllable receives nearly all the emphasis, and the others are either slurred over, or not pronounced at all (e. g., the second syllable of “family” and “general,” in ordinary rapid speech). A French word, on the contrary, is like a collection of equally emphasized monosyllables; as far as voice-stress is concerned, the French word *innocence* is more like “in no sense,” than “innocence.” If we carefully compare the words “interesting” and *intéressant*, we shall find that the voice-stress on the four syllables of the English word may be approximately represented by the respective numerical values 4, 1, 1, 1, (that is to say, the first syllable receives four times the emphasis of the other three), while the syllables of the French word should be rated as 2, 2, 2, 3.<sup>2</sup> The best authorities maintain that there is a slight tonic accent on the last syllable


<sup>1</sup> C. H. Grandgent, in “The Essentials of French Grammar” (D. C. Heath and Co., Boston, 1900), par. 23.

<sup>2</sup> Taken from Bevier’s “French Grammar,” Henry Holt and Co., 1897.

(not counting "feminine *e*") of a French word.<sup>1</sup> "When a Frenchman says *universalité*, *u*, *ni*, *ver*, *sa*, *li*, all seem to be about equal in force, and *té* generally sounds a trifle louder."<sup>2</sup>

SUMMARY. The following principles should be minutely observed in reading French: (1) Analyze each word into its component syllables and pronounce one at a time; this is in order to overcome the English habit of slighting unaccented syllables, and to give the proper attention to the individual sounds. (2) Pronounce each consonant in the syllable to which it belongs, making each syllable, when possible, end with a vowel (e. g., *ta-bleau*, not *tab-leau*; *é-tait*, not *ét-ait*). (3) Give a barely perceptible stress to the final syllable of each word, and a slightly stronger stress to the last syllable of a clause. Compare the rise and fall of the average American intonation of some such French sentence as the following, with the flowing intonation of the native:

"J' étais à Paris l'année passée"



(American or English.)  
(French.)

<sup>1</sup> Sometimes displaced for psychological reasons. In excited speech the tonic accent is usually transferred to the root-syllable of a word.

<sup>2</sup> C. H. Grandgent, *ibid.*

## PART I

### THE VOWEL SOUNDS

It is fundamentally important to understand the wide differences between the French and the English vowels. Not only are the similar sounds in the two languages really quite distinct in quality, but many of our English vowels have a composite character that is wholly unknown in French. Take, for example, the vowels of the words "day" and "doe," and pronounce each of the two sounds slowly. It should at once become evident that each vowel is a *double* sound, being composed of a "pure vowel," followed by what is called a "glide." "Day" is made up of the vowel sound that we find in "debt,"<sup>1</sup> followed by a short glide similar to the *ee* in "deep"; it is really "deh-<sup>ee</sup>." In like manner "doe" is nothing less than "do-<sup>u</sup>" (*o* as in "box," *u* as in "full").<sup>2</sup> The change from the pure vowel to the glide is accompanied by a shifting of the lips or tongue. **Remember that glides do not exist in French, and under no circumstances allow the vocal organs to change position during the formation of any French vowel.**

There are in French 16 vowel sounds. They fall naturally into four groups of four each. Other varieties exist, especially in unaccented syllables, so that one could really find an infinite number of variations; but, wherever possible, we have aimed at simplicity, and so we have neglected

<sup>1</sup> As pronounced by many people, the first element of this double sound is much closer than the vowel of "debt."

<sup>2</sup> Approximately. For a scientific discussion of the values of these vowels in England, see Henry Sweet, "A Primer of Phonetics," Clarendon Press, 1890, pp. 71-77.

these finer shades. In our opinion the student may safely hope to learn them later by imitation.

SERIES I. (the lingual series), *i, e, ε, a*.

1. *i* is similar to the *ee* of "feet," but with marked differences. The *i* of "finish" does not exist in French.

*Physiology*.<sup>1</sup> The teeth should be nearly closed; the corners of the mouth are far apart,—farther than in "feet"; lips close, making a narrow opening; tongue thrust vigorously forward, the front part nearly touching the roof of the mouth, and the tip against the lower teeth. Keep the vowel pure throughout, avoiding the glide found in the English word "see" (= approximately "see<sup>re</sup>"). It may be long (*épitr(e)*), or short (*épi*),—a fact that may cause slight variations in quality.

Represented in French by:—

(1) *i* and *í*: *nid, désir, île*.

NOTE.—For an important exception,—i. e., when the vowel is followed in the same syllable by *m* or *n*,—see "Nasal Vowels" (p. 22). This exception applies to every French vowel, but this note will not be repeated in each case.

(2) *y*: *lyre, gymnastique, syllabe*.

(3) *ie* when final: *vie, partie*.<sup>2</sup>

NOTE 1.—*i* is silent in *psst*.

NOTE 2.—For the peculiar pronunciation of the group *oi*, see p. 13: 4, (2).

EXERCISES. (1) *i, i, i, i; i----* (very long); *i, i, i, i; i----* (very long). Repeat frequently.

<sup>1</sup> The best means of directing the shape of the mouth is to practise before a mirror. If the tongue cannot be seen, its changes of position can sometimes be determined by placing the finger or a pencil upon it. See also the photographs in the works by Rousselot and Burguet mentioned in the preface.

<sup>2</sup> Really nothing more than *i* followed by a silent *e*.

NOTE TO TEACHERS. — An effective means of impressing the true pronunciation of French words on the student is to have him occasionally write them phonetically, as far as he can. Let the words of these exercises be written with all silent letters omitted and the phonetic signs substituted, as fast as the student becomes acquainted with them, for the frequently misleading spelling of the current orthography. For such sounds as *i*, *r*, or *l*, this exercise is of little importance, but in other cases it would be invaluable; e. g., *temps* (tã), *maintient* (mẽtiẽ), *doigt* (dwa)<sup>1</sup>, etc. This would make an excellent blackboard exercise. We feel that it is more profitable to suggest this task to the student than to supply ourselves the phonetic transcription of all the words given in the book.

(2) *Fini*,<sup>2</sup> *ministr(e)*, *midi*, *ici*, *vit*, *syllabe*, *minuit*, *demie*, *si*, *dît*, *dites*, *île*, *il*, *ils*, *dîre*,<sup>3</sup> *vie*, *lîne*, *gîte*, *pîre*, *abîme*, *initiative*,<sup>4</sup> *lis*,<sup>5</sup> *jadis*, *parricide*, *maïs*, *Clovis*, *gris*, *grise*, *cerise*, *Cambyse*, *Venise*.

2. *e* ("close *e*") falls in sound between the English vowels of "feet" and "fate." Avoid the glide "eh<sup>ee</sup>." (Read again p. 8.) This vowel is never long.

*Physiology.* The teeth and lips are open a little wider than for *i*, corners of the mouth are nearer together, front of tongue less forward and less raised but still quite tense.

Represented in French by : —

(1) *é* (note the acute accent), which always occurs in a free syllable : *pénétré*, *été*.

(2) *e* (without accent-mark) before all *silent* final consonants except *t* : *aller*, *piéd*; also in *et*.

NOTE. — In *mes*, *tes*, *ses*, *des*, and *les*, the vowel = *e* or *é*.

<sup>1</sup> It is here assumed that the student knows only the signs for the vowel sounds, and uses the ordinary letters for the others.

<sup>2</sup> Be sure to say "fee-nee," not "finnee"; "mee-neestre," not "mineestre."

<sup>3</sup> Vowels marked thus, *i*, are long; not all such are indicated.

<sup>4</sup> We shall not yet make the distinction between vowels and semi-vowels.

<sup>5</sup> In speaking of *fleur-de-lis* on coats of arms, the older pronunciation, *lis*, is used.

(3) *e* (without accent-mark) in the prefixes *ef* + *f* and *des* + *s* (except *dessus* and *dessous*) : *effet*, *dessert*.<sup>1</sup>

(4) *e* (without accent-mark) in *et*, and in foreign words : *te deum*, *requiem*, *revolver*.

(5) *ai* at the end of verbs : *allai*, *serai* and in the following words : *ai*,<sup>2</sup> *baiser*,<sup>3</sup> *fais*,<sup>3</sup> *fait*,<sup>3</sup> *geai*,<sup>3</sup> *gai*, *mais*,<sup>3</sup> *quai*,<sup>3</sup> *sais*,<sup>3</sup> *sait*,<sup>3</sup> and all words beginning with *aigu*.<sup>3</sup>

EXERCISES. (1) *e*, *e*, *e*, *e* ; *ë* - - - (very long) ; avoid the glide ; *e*, *e*, *e*, *e* ; *ë* - - - (very long) ; repeat many times.

(2) *Dégénéré*, *décédé*, *bébé*, *éternité*, *aimer*, *nez*, *clef*, *effet*, *donnai*, *serai*, *pré*, *fidélité*, *dé*, *été*, *bévue*, *fumée*, *sais*, *gai*, *ferai*, *donnai*, *dessert*, *dessin*, *charmer*, *charmai*, *effort*.

3 *e* ("open *e*") is like the vowel of "bed" pronounced with the mouth open wider than for the English sound : this distinction is important ; the vowels of "bell" and *belle*, "send" and *Seine* are not identical. Avoid also the double sound "eh<sup>ee</sup>." (See p. 8.)<sup>4</sup>

*Physiology*. Starting with *e*, open the mouth still wider, until it has the form of a long ellipse : lower the tongue.

Represented in French by : —

(1) *ei*, *è*, and *é* (note the grave and circumflex accent-marks), without exception : *père*, *chêne*, *Seine*.

(2) *e* (without accent-mark) in any checked syllable not final : *celle*, *destin*, *perte*, *merle*.

(3) *e* (without accent-mark) before *pronounced* final consonants : *cher*, *bec*, *bel*. (Also in *est* (= "is"), and optionally in *mes*, *tes*, *ses*, *les*, *des*. Also in *tu es*.)

<sup>1</sup> "Dict. phon." also prefers *e* in the prefixes *ex-* (or *hex-*) and *ess-* before a vowel or *h* mute, in *descendr(e)* with derivatives, and in *beffroi*.

<sup>2</sup> In *j'ai*, but not in *ai-je*.

<sup>3</sup> "Dict. phon." allows the choice between *e* and *ɛ* in these words.

<sup>4</sup> An equally pernicious, but less common, glide pronunciation is that which converts *rêve* into "reh<sup>uv</sup>" (*u* as in "but").

(4) *e* (without accent-mark) before final *t* (even when silent), and *ts* of the plural: *effet*, *jet*, *(net) jouets* (*et*, "and," is an exception).

(5) *e* (without accent-mark) before *il* and *ill*: *abeille*, *groseille*, *éveil*, *soleil*.

(6) *ai* (except at the end of a verb, and in the isolated words already mentioned, p. 11: (5)): *aimals*, *aimerals*, *essai* (compare *donnai*, *donnerai*, and *sai*).

NOTE 1. — For *faisant*, *faisons*, etc., see p. 19: (3).

NOTE 2. — *il* and *ill* usually have the value of the semivowel *j* (see pp. 32 and 39): for this reason in *-ail-* and *-aill-*, *a* does not combine with *i* to form the vowel *ε*, but these groups are pronounced *a + j*: likewise *eil* and *eill* = *ε + j*: *bataille*, *soleil*.

NOTE 3. — *ain*, *aim*, *ein*, and *eim*, (in checked syllables) are all nasals (see p. 25: (3) and (4)).

(7) *ay* and *ey*: *Donay*, *Ney*.

NOTE. — The letter *y* between vowels has the value of *i + i*, so *ay* = *ai + i*, and *ey* = *ei + i*: this means that both *ay* and *ey* are equivalent to *ε + j* (see p. 32). Be sure to pronounce the semivowel *j*: thus *ayez* = *ε j e* and not *ε e*.

EXERCISES. (1) *ε*, *ε*, *ε*, *ε*; *ε - - -*, etc., as before.

(2)<sup>1</sup> *Chêne*, *chaîne*, *saine*,<sup>2</sup> *Seine*,<sup>2</sup> *cène*,<sup>2</sup> *scène*,<sup>2</sup> *sénne*, *Vincennes*, *bête*, *aime*, *plaisir*, *vrai*, *fête*,<sup>2</sup> *faîte*,<sup>2</sup> *raison*, *fier*, *sec*, *ciel*, *effet*, *est*, *est*, *reine*,<sup>2</sup> *rêne*,<sup>2</sup> *raîne*,<sup>2</sup> *Rennes*, *tête*,<sup>2</sup> *tétte*,<sup>2</sup> *tête*, *elle*, *cette*, *sexe*, *ferme*, *mesquin*, *descendr(e)*,<sup>2</sup> *allais*, *serait*, *seraient*, *aurait*, *auraient*, *aise*, *soleil*, *orteil*, *groseille*, *éveil*.

NOTE. — Between *e* and *ε* many phoneticians place a "middle *e*." We shall not give this sound separate classification, but shall warn the student that both *e* and *ε* often approach this middle sound, especially in an atonic syllable.

<sup>1</sup> In an exercise, like this one, where so many different letters may stand for the same sound, it would be well for the student to be asked to explain why each group has the value of *ε*.

<sup>2</sup> Particular attention is called to the juxtaposition of words pronounced alike but spelled differently.

<sup>3</sup> "Dict. phon." allows *e* in this word.

4. *a* (the usual sound of *a* in French) is "intermediate both in formation and acoustic effect to the English vowel sounds in 'part' and 'pat.'"<sup>1</sup> Avoid drawling out into *a-a-a*. Generally short (*rat*, *pâte*).

*Physiology.* Starting with *e*, open the mouth wider (it is now a wide ellipse); lower the front of the tongue, but keep the point against the lower teeth.

Represented in French by:—

(1) *a*; *chat*, *la*. For exceptions see *a* under Series II, p. 14.

NOTE.—*a* is silent in *aout* (usually), *aouïteron* (and other derivatives), *Curaçao*, *Saône*.

(2) The digraph *oi* regularly has the value of *a* preceded by *w*: *moi* (= *mwa*) *doigt*, *boire*. But *i* is silent in *oignon*.

(3) Exceptionally by *e* in *femme*, *couenne*, *hennir*, *nenni*, *rouennerie*, *solennel* (1st *e*), and adverbs in *-emment* (*prudemment*).

EXERCISES. (1) *a*, *a*, *a*, *a*; *ā* - - -; etc., as before.

(2) *La*, *ta*, *ma*, *a*, *pār*, *canārd*, *cheval*, *va*, *donna*, *donnāt*, *rat*, *patte*, *pārt*, *pāge*, *sāge*, *malade*, *bavarde*, *large*, *femme*, *canal*, *hennir*, *baba*, *récemment*, *papa*, *Malaga*, *Panama*, *cap*, *lac*, *mal*, *moi*, *soi*, *loi*, *noir*, *poison*, *voir*, *choix*, *quoique*, *boite*,<sup>2</sup> *boîte*,<sup>2</sup> *droite*.

NOTE.—We have not considered it wise to mention the "middle *a*," since even *a* and *ā* are not always sharply distinguished.

## SERIES II. *a*, *ɔ*, *o*, *u*.

1. *ā* (the less common sound of *a* in French) is similar to *a* in "part."

*Physiology.* Mouth possibly a bit wider than for *a*; lips more nearly round, but not forward; tongue broad and flat.

<sup>1</sup> Sweet: "A Primer of Phonetics," p. 85.

<sup>2</sup> "Dict. phon." allows *a* or *ā*.



with its point so far retracted as not to touch the lower teeth. Do not round the lips as for the English "hall," or this sound will be confused with the second of the series.

Represented in French by: —

(1) *â* (note the accent-mark) except in verb endings : *âme*, *Pâques*. (Compare *donnâmes* and similar verb-forms of the first conjugation.)

(2) *a* (without accent-mark) before final *s*, and usually before "medial *s*" (i. e., *s* with the sound of *z*): *pas*, *base*.

(3) *a* in various words, of which the most important are: *ah*, *basse* (and derivatives), *classe*, *classer* (etc.), *damner*, *déclamer*, *espace*, *flamme*, *lacet*, *lasser*, *maçon*, *passer*, *passion* (and derivatives), *proclamer*, and *réclamer*: also, according to some authorities, words in *-acle*, *-asion*, *-ation*, *-avre*, and (sometimes) *-aill*: *racler*, *évasion*, *nation*, *navré*, *bailler*. But for nearly all of these usage varies.

EXERCISES. (1) *a*, *a*, *a*, *a*; *â* ---- (very long). Repeat.

(2)<sup>1</sup> *Classer*, *basse*, *rac(e)*, *pâte*, *pâle*, *blâme*, *tâtons*, *âme*, *âne*, *Châlons*, *Pâques*, *las*, *cas*, *repas*, *vase*, *base*, *écraser*, *extase*, *plâtr(e)*, *bâche*, *lasse*, *tasse*, *âpr(e)*.

REMARK 1. The digraph *oi* is *wa*, instead of *wa*, in the following cases: —

(1) Generally after *r*: *accroitr(e)*, *croix*, *trois*, *roi*.

(2) In the words, *bois* (= "wood"), *mois*, *poids*, *pois*, *poix*, *voie*, and a few others; but the line of demarcation is not sharply drawn between *wa* and *wa*.

NOTE. The word *poêle* and derivatives are pronounced *pwa:l*, etc.

REMARK 2. Before the group *oi* (= *wa*) the consonant groups *bl*, *cl*, *gl*, *pl* (i. e., cons. + *l*) and *cr*, *dr*, *fr*, *pr*, *tr* (i. e., cons. + *r*) are hard to pronounce on account of the combinations *blw*, *crw*, *trw*, etc. This difficulty is avoided by the insertion of a lightly pronounced "feminine *e*" just before the *w*: *croit* is then, really, *kr<sup>wa</sup>*, *froid* is *fr<sup>wa</sup>*, and *Blois* = *bl<sup>wa</sup>*.

<sup>1</sup> *a* is almost always long in the tonic syllable, when it is not the last sound in the word.

EXERCISE. Blois, cloîtr(e), cloison, gloire, ployer, employer, croire, croît, droit, adroit, froid, froideur, effroi, beffroi, effroyabl(e), proie, trois, Troyes, Troyens.

NOTE. — This principle may be applied cautiously to the groups, *nwa*, *rwa*, and *lwa*.

2. *o* ("open *o*," the more common sound of *o*) may be compared to *o* of "ford" and "door." It falls "between the *u* in 'hut' and the *o* in 'hot' (rounded)." <sup>1</sup>

*Physiology.* Beginning with *a*, round the lips slightly, putting the lower one forward a little (the mouth now forms a large round opening). The back of the tongue is raised a little. The openness of this sound depends to some extent on the surrounding consonants; it is especially open before *r*.

Represented in French by: —

(1) *o*: corps, col, bonne.

NOTE 1. — For exceptions, see sound 3 of this series.

NOTE 2. — For *oi*, see p. 13: 4, (2).

(2) *au*, in Paul, in autorité, and before *r*<sup>2</sup>: Faure, Maure. *Au* tends to become *o* in any unaccented syllable: mauvais, Auguste.

(3) Final *-um* = *om* in rhum and in Latin words (pensum).

EXERCISES. (1) *o*, *o*, *o*, *o*; *ō* - - - , etc.

(2) Robe, cote, cōr,<sup>3</sup> lōge,<sup>3</sup> comme, notr(e), sōrt,<sup>3</sup> bōrd,<sup>3</sup> dot, Maūre,<sup>3</sup> mōrt,<sup>3</sup> Lāūre,<sup>3</sup> aurons, aura, aurōre,<sup>3</sup> Paul, choquer, moquer, fōrt,<sup>3</sup> implōre,<sup>3</sup> adōre,<sup>3</sup> gosse, sotté, ignorant, votr(e), docte, dogme, golfe, force, orgue.

3. *o* ("close *o*," the less common sound of *o* in French) is like the *o* of "tone" made long and pure. It even

<sup>1</sup> Grandgent, *op. cit.* par. 12.

<sup>3</sup> Long vowels.

<sup>2</sup> Allowed also in *automne*.

approaches the *oo* of "soon." Avoid the double sound "toʊn" (see p. 8), characteristic of the speech of the South-Country English in particular: the lips must not change position while pronouncing this vowel.

*Physiology.* Beginning with *o*, raise the back of the tongue still higher and draw back the point; close the jaws a little more; advance and round the lips, making an opening about the size of a small marble.

Represented in French by: —

(1) *ô* (circumflex accent): *nôtr(e)*, *diplôme*. (Except in *hôtel*, *hôpital*, *rôti*, and a few others where atonic *ô* tends to become *o*.)

(2) *o* (without accent-mark) when final, or followed by silent consonants in the same syllable: *zéro*, *mots*, *Vosges*.

(3) *o* (without accent-mark) before "medial *s*" (= *z*-sound), and the ending *-tion*: *rose*, *motion*.

(4) *o* (without accent-mark) before final *-me* and *-ne*<sup>1</sup>: *tome*, *zone*. **Monotone** is an exception: *téléphone* and *hexagone* allow *o* or *ô*.

(5) *o* in a few isolated words, as *adosser*,<sup>2</sup> *dossier*,<sup>2</sup> *endosser*,<sup>2</sup> *fosse*, *fossé*, *fossette*, *fossoyeur*, *grosse*<sup>2</sup> and derivatives.<sup>2</sup>

(6) *eau*: *beau*, *agneau*.

(7) *au* (except in *Paul* and *autorité*, and before *r*): *saut*, *pauvr(e)*.

EXERCISES. (1) *o*, *ô*, *o*, *ô*; *ô* - - -

(2)<sup>3</sup> *Sot*, *saut*, *sceau*, *tôt*, *nôtr(e)*, *Cyrano*, *chose*, *cyclone*, *veau*, *émotion*, *chevaux*, *flot*, *pot*, *peau*, *trot*, *côte*, *tableau*, *aux*, *aube*, *primo*, *dos*, *nos*, *vieillot*, *zone*, *poser*, *position*, *potion*, *rose*, *curiosité*, *positif*.

4. *u* is like the *oo* of "foolish" with the lips more forward and round.

<sup>1</sup> *Ozone* allows *ozon*, *ozo:n*, *ozon*, and *ozo:n*.

<sup>2</sup> By analogy with *gros* and *dos*; but *grosse* = *gros* or *gro:s*.

<sup>3</sup> This sound is long in an accented syllable when not the last sound in the word.

*Physiology.* Jaws close : lips far forward and rounded as if to whistle : tongue contracted and its back against the soft palate.

Represented in French by *ou* and *où* : *fou, joujou, croûte.*

EXERCISES. (1) *u, u, u, u ; ũ - - - .*

(2) *Loup, tousse, tous, tout, toute, jour, ou, où, fou, août, coup, trou, louent, bijou, joujou, chou, sou soûl, froufrou, mou, amour, blouse, époux, épouse, douze, doux, labour, lourds, Lourdes, sœur, sourde, pouls, jaloux, roux,oux, houx.*

SERIES III. *y, ø, œ, e* (called "abnormal," or "complex" vowels.

1. *y*, like the German *ü*, has no counterpart in English. It is generally difficult for beginners.

*Physiology.* Say *i*, and, *without allowing the tongue to change position*, round the lips for *u* : or, inversely, advance and round the lips for *u*, and, *keeping them in that position*, say *i*. In other words, this vowel has the tongue-position of *i*, and the lip-position of *u*. Remember that it is *u* infected by *i* ; not *i* followed by *u*, as in the English "yew," "dew."

Represented in French by : —

(1) *u* and *û* (not in the digraphs *ou* and *où*) : *tu, rue, mûr.*

(2) *eu* and *eû* (the *e* being silent) throughout the verb *avoir*<sup>1</sup> (*eurent, eu, eûmes*), and in *gageure*.

NOTE. *U* is silent in *chut*.

EXERCISE. (1) *y, y, y, y ; ŷ - - - .*

(2) *Lu*, (contrast *loue*), *vu, vue*-(contrast *vous*), *rue* (contrast *roue*), *futur, murmurer, culbute, su, j'eus, eût, eûmes, mû, mur, mûr, mûre, sur, allure, piqure, une, pu, pure.*

<sup>1</sup> Representing an old pronunciation. *Sur* and *mûr* were written and pronounced *seur* and *meur* in Old French : *eu* should logically have similarly changed to *u* in spelling.

2.  $\phi$  has no counterpart in English, but may be loosely compared to the vowel in "sir," with the lips much more round.

*Physiology.* Tongue-position of  $\epsilon$  (that is, fairly flat, with back arched) : lips rounded as for  $\circ$  (forward, making a round opening about the size of a small marble).

Represented in French by *eu*, or *œu*, as follows :—

(1) When final : *peu*, *voeu*.

(2) Followed by silent final consonants : *boeufs*, *deux*.

(3) Before "medial *s*," and, especially in the tonic syllable, before *t* : *creuser émeute*, *neutr(e)*.

(4) In *jeûne* (= "fasting"), *jeûner*, and *jeudi*.

(5) Before pronounced vowels, except *-il* and *-ill* : *bleuet*, *bleuâtre*.

NOTE. — The word *queue* is pronounced  $k\phi$ .

EXERCISES. (1)  $\phi$ ,  $\phi$ ,  $\phi$ ,  $\phi$ ;  $\phi$  ----.

(2) *œufs*, *feu*, *lieu*, *lieue*, *lieux*, *pieux*, *feux*, *voeu*, *heureux*,<sup>1</sup> *creux*, *meute*, *feutr(e)*, *neutr(e)*, *précieuse*, *Meuse*, *berceuse*, *danseuse*, *veux*, *vieux*, *Dieu*, *noeud*, *ceux*.

3.  $\circ$  is somewhat like the *i* of "sir."

*Physiology.* Tongue-position of  $\epsilon$  (though its back is a little lower) ; lips form a rounded ellipse as for  $\circ$  : e. g., try to pronounce *père* and *porc* at the same time, and the result will be *peur* ( $\equiv p\circ\epsilon:r$ ).

Represented in French by :—

(1) *eu* and *œu*, except as explained under  $\phi$ <sup>2</sup> : *boeuf*,<sup>3</sup> *leur*.

(2) *oe* and *eu* before *il* and *ill* : *oeil*, *oeillet*, *feuille*.

(3) *ue* after *c* and *g* : *accueil*, *orgueil*.

(4) In many words atonic *o* tends to have this sound : *absolument* *joli*, *solide*.

<sup>1</sup> Why is not the first digraph *eu* equivalent to  $\phi$ ?

<sup>2</sup> Except also *eu* in the verb *avoir*.

<sup>3</sup> The *f* of *boeuf* and of *œuf* is sounded in the singular, silent in the plural : *boeufs*, *œufs*.

EXERCISES. (1) œ, œ, œ, œ ; œ̄ ----.

(2) œuf, sœur, seul, beurre, jeune, veuve, aveugl(e), peupl(e), deuil, seuil, cœur, cœur, heurter, meurtr(e), peuplier, farceur, plaideur, fleuve, œuvr(e), neuf, couleuvr(e), pêcheur, pêcheur, hauteur, heure, fleur, leur.

4. *e* ("feminine" or "mute" *e*) is like the slurred *e* in "th' man," or the *u* in "but" and "suppose"; but the lips should be more rounded. It is practically the same as a short *œ*, stress being the only important difference between the two sounds; so when some emphasis falls on *e*, it tends to become *œ* (or even *φ*): thus *dites-le* = *ditœ* (or *ditlφ*). Compare further: *le repas* with *leurs pas*, *je le retiens* with *je leur tiens*, and *je le redis* with *je leur dis*.

*Physiology.* Lips less round than for *φ*, and more than for *œ*. Tongue lower and further back than for *φ*.

Represented in French by:—

(1) *e* (without accent-mark) in any free syllable: *venir*, *se*, *de*, *devenir*.

(2) *e* (without accent-mark) in *dessous*, *dessus*, and in the prefix *res* + *s* (*ressentir*, *ressembler*, etc.).

(3) *ai*, by exception, in the first syllable of words of two syllables derived from *faire*: *faisons*, *faisait*, *faiseur*, *faisant*. Also in the compound: *satisfaisant*.

*Feminine e* is sometimes nearly or wholly silent, as follows:—

(1) When final it is silent after "voiceless"<sup>1</sup> consonants, and is weakened after "voiced": *étape*, *barb(e)*, *pâte rad(e)*, *brique*, *vogu(e)*.

<sup>1</sup> The terms "voiced" and "voiceless" are defined under consonants, p. 39.

Exceptions : — (a) In isolated monosyllables and often in compounds with *-que*, it receives full stress : *je, ne, le, que, puisque*,<sup>1</sup> *tandisque*,<sup>1</sup> *lorsque*.<sup>1</sup>

(b) After a group of consonants, such as *gn, vr, bl, pr, tr, cr, cl, tl*, which cannot be pronounced without a "vowel of support," it has a light pronunciation : *pauvr(e), diabl(e), pourpr(e)*.

(2) Silent when followed by *s* of the plural (monosyllables excepted) and by final *-nt* of verbs (third person plural) : *perches, hommes, cherchent, donnent, excellent*.<sup>2</sup>

(3) Silent, especially in familiar speech, whenever it can be omitted without leaving an unpronounceable group of consonants : *élever, je te dis, je le vois, rejeté, tout le monde, en revanche, la Revue, le petit chien, paierai, louerai, élevant, et le vent, le neveu, acheter, achever, peloton, Lammenais, au revoir, votre âge, contre elle, entre autr(e)s, libre arbitr(e)*.

NOTE. — Compare the following words and expressions in which the suppression of this *e* would leave a more or less harsh consonant-group : *quatre-temps, quatre-vingts, peser, bedeau, guenille, relier, parvenu, arquebuse, fleur de lis, Angleterre, autrefois, grenouille, âpreté, sifflera*.<sup>3</sup> The rules for the suppression of *e* are so complicated that it is safer to trust to instinctive imitation.

(4) Silent in *Jean* and *Jeanne* : and after *g* before *a, o, and u*, where its function is simply to show that *g* is soft : *mangeons, gai, gageure*.

REMARK 1. — In syllabification and (frequently) in poetry a feminine *e* counts as a syllable.

REMARK 2. — The chief phonetic value of a final *e* (without accent-marks) is often simply to bring out an otherwise silent consonant : compare *suit* and *suite*, *puis* and *puise*, *port* and *porte*, *gris* and *grise*.

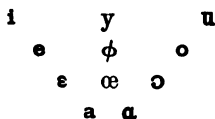
EXERCISES. See the examples given.

<sup>1</sup> "Dict. phon." allows the choice between a fully pronounced and a silent *e*.

<sup>2</sup> Compare the adjective *excellent*.

<sup>3</sup> On the other hand it tends to introduce itself into a difficult group of consonants : *arc(e) boutan' arc e) de triomphe*.

NOTE. — All but the last one of the vowels thus far studied may be conveniently classified in the following "vowel-triangle":



In *i* the corners of the mouth are drawn back as far as possible, and the tongue thrust forward: *u* represents the opposite extreme — lips forward and round, tongue well back. The sounds in Series I (*i* to *a*) are made by progressively lowering the back of the tongue and decreasing its pressure against the teeth, and by bringing the mouth from the shape of a narrow slit to that of a rounded ellipse.

EXERCISES ON SERIES I. (1) *i, e, ɛ, a; i, e, ɛ, a*; (etc., 5 times, at least, through the series).

(2) *ī ----, ē ----, ɛ̄ ----, ā ----* (all very long). Repeat (1) and (2) alternately over and over.

(3) *Biche, béni, bêche, balle; qui, képi, quête, cab; si, céder, c'est, sa; dit, dé, dais, dame; fit, fée, fair, fade; gui, gai, guêpe, gage; git, j'ai, j'aime, jatte; lit, lé, laine, la; mie, médit, mère, ma; nid, né, nait, natte; pie, pétale, paix, patte; rit, ré, raie, rapt; tige, thé, taire, ta; vie, véto, vêts, va; zizanie, zébré, zèbr(e), basané.*

The sounds of Series II. (*ɑ* to *u*) are made by progressively rounding and thrusting forward the lips, and drawing back and raising the tongue.

EXERCISES ON SERIES II. (1) *ɑ, ɔ, o, u; ɑ, ɔ, o, u*; (etc., 5 times).

(2) *ā ----, ɔ̄ ----, ȝ ----, ū ----*. Repeat (1) and (2).

(3) *Base, botte, beau, boule; case, col, côte, cou; sas, sol, saule, sou; damner, dot, dos, douche; fabl(e), folle, fauz,*



fou ; gaz, gomme, gauche, goût ; jaser, Job, jaune, joue ; lâche, Loches, lot, loup ; mâche, molle, môle, moule ; nation, note, nos, nous ; Pâques, Paul, Pau, poule ; râle, rhum, rose, roux ; tâche, tolle, tôt, tout ; vase, vol, vos, vous ; grisâtr(e), Basoche, zone, Zoulous.

The complex vowels (y, ø, and œ) are due to a combination of the sounds in the same horizontal line with them in the triangle. y has the lip-position of u and the tongue-position of i. ø has the lip-position of o and the tongue-position of e. Similarly, œ is a combination of o and e. In each case this must be a *real combination in a single sound*, and not a transition from one to the other.

EXERCISES. (1) i, u, y ; i, u, y (to be repeated). (2) Bise, bout, bu ; qui, cou, cuve ; si, sou, su ; dis, doux, du ; fis, fou, fume ; guide, goût, aigüe ; gille, jour, jure ; lis, loue, lu ; mit, mou, mû ; nie, nous, nu ; pile, pouls, pu ; ri, rouge, rue, tige, touche, tu ; ville, voue, vu ; visite, Zoulous, mesure.

(3) e, o, ø ; e, o, ø (to be repeated). (4) Bébé, beau, boeufs ; indiquer, cône, queue ; céder, sot, ceux ; dé, dôme, deux ; fée, faux, feu ; gué, Goth, gueux ; geai, geôle, jeu ; lez, l'eau, gouleux ; Médie, mot, Meuse ; né, nos, noeud ; péton, peau, peu ; ré, rôle, heureux ; thé, taupe, teuton ; véto, veau, voeu ; zébré, zone, des œufs.

(5) e, o, œ ; e, o, œ (to be repeated). (6) Baie, bonne, beurre ; qu'est-ce? comme, coeur ; c'est, somme, soeur ; dès, donne, deuil ; fête, forme, feuille ; guerre, gomme, orgueil ; jet, Job, jeune ; lait, loque, leur ; mets, molle, meure ; neige, noce, neuf ; pèse, poche, peur ; reine, robe, horreur ; terre, tort, hauteur ; vaine, vol, veuf ; zèbr(e), zostère, onze heures.

#### SERIES IV. The Nasal Vowels. $\tilde{a}$ , $\tilde{e}$ , $\tilde{o}$ , $\tilde{œ}$ .

When a vowel is followed directly in the same syllable by *n* or *m* (not *mm*, *mn*, *nn*, or *nm*), it completely changes quality and becomes nasal. Thus pendant, enfant, lointain,

**embonpoint**, **un** contain nasal vowels only ; while **u-ne**, **même**, **sai-ne**, **pei-ne**, **ba-nal**, **année**, **calomnie**, **inné**, **immoral** contain no nasal vowels.

**RULE** :— Any vowel followed by *m*, or *n*, +  $\left\{ \begin{array}{l} \text{a vowel} \\ \text{h-mute} \\ \text{m} \\ \text{n} \end{array} \right\}$  is not nasal: a vowel followed by *m* or *n* in any other circumstances is nasal.

**NOTE 1.** — The prefix *en-* (from the Latin *in-*) is nasal, even when followed by a vowel, *m*, *n*, or silent *h* — (except in **ennemi**, and a few words recently brought into French, such as **énervé**) : e. g. :— **ennui**, **ennoblir**, **emmêler**, **enivrer**, **enorgueillir**, **enhardir** (*n* not linked with *a*).

**NOTE 2.** — *N* before *m* causes a nasal sound in **tinmes** and **vinmes** (= **tẽ:m**, **vẽ:m**).

*Physiology of the Nasal Vowels.* Remember that this union of *m* or *n* with a vowel represents a *single nasal sound* in which there is no vestige of consonantal *m* or *n*. The mouth should be *left open* after the nasal vowels : hence in **temps** there should be no lip-pressure (as for the consonant *m*), and in **tant** no tongue-pressure (as for *n*). The nasal vowels are four, corresponding to the four “oral” vowels **a**, **e**, **o**, **œ**. In making these “oral” vowels nasal, the only important change of the vocal organs is to lower the soft palate and raise the back of the tongue, only a very little, however. This causes the air to be expelled through the mouth and the nose *at the same instant*, and the nasal chambers to resound.<sup>1</sup> In the English nasal sounds of “sang,” “sung,” “sing,” “song,” the tongue and palate actually meet, and a *consonant* is formed : *this sound is to be carefully avoided*. The French nasal vowels do not exist in English : to distinguish between the nasals of the two languages, close

<sup>1</sup> Try making **a** nasal, keeping the mouth wide open and a mirror so placed that the action of the tongue and the palate can be seen. Practice changing repeatedly from “oral” vowel to “nasal,” and vice-versa. It will be well to press the finger or a pencil against the tongue so as to keep the tip from moving.

the nostrils by pressure from without, while making the sound : if it is a proper French nasal, it will continue unchanged ; if it is the English *ng* it will cease at once.

NOTE 1. — A rough rule for making a vowel nasal is to “talk through the nose” somewhat while pronouncing it ; this however, is a mere approximation, as the metallic quality of the ordinary American nasal voice — caused by opening the nasal passage only a little — is far different from the resonant musical French nasal, due to a wide-open nose-passage. This method gives better results for *ã* than for the other three nasal vowels.

NOTE 2. — Nasal vowels are short when final<sup>1</sup> (*pan, ton, pain, à jeun*) ; long before a pronounced final consonant (*tante, pempe, sainte, humbl(e)*).

NOTE 3. — For each of the nasal vowels the jaws are slightly closer and the tongue further back than for the corresponding oral vowel.

### Detailed Discussion of the Nasal Vowels.

1. *ã* (the sign (˜) indicates nasal quality).

Pronounce *ã* (as in *âme*) and make it nasal as directed. Do not confuse this sound with the third of this series, but *keep the mouth wide open*.

Represented by : —

(1) *am* and *an* : *ampl(e), dans*.

(2) *em* and *en* (for exceptions see *ẽ*, (5), and *a*, (3)) : *dent, templ(e)*.

NOTE 1. — In some foreign words the letters *a*, *e*, *m*, and *n*, have their ordinary separate values, and do not indicate nasality : — *Abram, Amsterdam, Priam, Rotterdam, Wagram, amen, Jérusalem, Beethoven*. In *damner* and its compounds *a* is not nasal, and *m* is silent.

NOTE 2. — *Caen* is pronounced *kã*.

(3) *aon* (*o* wholly silent) in *Laon, Craon, faon, paon, taon*.

<sup>1</sup> Phonetically final, that is to say ; not necessarily the last *written* letter of the word.

EXERCISES. (1) *ã, ã, ã, ã; ã* - - - - .

(2) *Dans*,<sup>1,2</sup> *dent*,<sup>2</sup> *an*,<sup>3</sup> *en*,<sup>3</sup> *enfant*, *franc*, *dansant*, *changeant*, *membr(e)*, *gendr(e)*, *rampe*, *camp*,<sup>4</sup> *quand*,<sup>4</sup> *Caen*,<sup>4</sup> *étang*, *lampe*, *patience*, *science*, *patient*, *flambeau*, *centr(e)*, *blanc*, *blanche*, *entendant*, *mangeant*, *semblant*, *entrant*, *cent*,<sup>5</sup> *sang*,<sup>5</sup> *sans*,<sup>5</sup> *sens*,<sup>5</sup> *s'en*,<sup>5</sup> *Jean*, *cancan*, *champ*.

2. *ẽ* is the oral vowel *ɛ*, made nasal : like the vowel of "sang," without the consonantal *ng*. The English pronunciation of "sang," too, usually contains a glide, thus "sa<sup>ng</sup>" : make the French nasal *pure*.

Represented in French by : —

(1) *in* and *im* : *vin*, *simpl(e)*.

NOTE. — *oin* = *w ẽ* : *poing*, *loin*.

(2) *yn* and *ym* : *syntaxe*, *nymph(e)*.

(3) *ain* and *aim* : *vain*, *faim*.

(4) *ein* and *eim* : *sein*, *Reims*.

(5) *en* when final (or followed by *s* of the plural) after *y* or *i* : *Troyens*, *rien*. Likewise in verb-forms from *tendr* and *venir* : *tiens*, *vient*.

(6) *en* in some foreign words, as *examen*, *agenda*, *Rubens*, *pensum*, *extenso*, *memento*, *Benjamin*.

(7) *en* after *é* : *Européen*, *lycéen*.

EXERCISES. (1) *ẽ, ẽ, ẽ, ẽ; ẽ* - - - - .

(2) *Vin*,<sup>6</sup> *vain*,<sup>6</sup> *fin*,<sup>7</sup> *faim*,<sup>7</sup> *sein*,<sup>8</sup> *sain*,<sup>8</sup> *sein*,<sup>8</sup> *simpl(e)*, *lin*, *index*, *syntaxe*, *peinture*, *pain*,<sup>9</sup> *pin*,<sup>9</sup> *nymph(e)*, *daim*, *Reims*, *Rhin*,<sup>10</sup> *reins*,<sup>10</sup> *frein*, *bien*, *chien*, *tiens*, *viens*, *vient*, *moyen*, *pensum*, *loin*, *soin*, *moins*, *joindr(e)*, *foin*, *crin*, *maintient*, *ainsi*, *juin*, *marin*, *américain*, *ancien*, *memento*, *extenso*.

<sup>1</sup> Compare and contrast *dont*.

<sup>2, 3, 4, 5</sup> Words bearing the same numbers are precisely alike in sound.

<sup>6, 7, 8, 9, 10</sup> Precisely alike in sound.

3.  $\tilde{o}$  is the vowel  $o$ , as in *gomme*, made nasal; like "long," without the consonantal *ng*. A very common error is to pronounce  $\tilde{o}$  like  $\tilde{a}$ : to avoid this keep the lips forward and round, and do not open the mouth too wide.

Represented in French by:—

(1) *om* and *on*: *dont*, *dompter*.

Exception: *on* =  $\epsilon$  in *monsieur*.

(2) *un* in a few foreign words: *Brunswick*, *Dunkerque*.

EXERCISES: (1)  $\tilde{o}$ ,  $\tilde{o}$ ,  $\tilde{o}$ ,  $\tilde{o}$ ;  $\tilde{o}$ -----.

(2) *Dont*,<sup>1</sup> *donc*,<sup>2</sup> *bon*, *mon*, *ton*, *long*, *longue*, *ombr(e)*, *combl(e)*, *compter*, *son*,<sup>3</sup> *ont*,<sup>4</sup> *on*,<sup>4</sup> *plomb*, *ron*,<sup>5</sup> *ronde*, *onze*, *onzième*, *pompe*, *font*,<sup>5</sup> *font*,<sup>5</sup> *fondr(e)*, *fonction*, *lion*, *tombeau*, *oncl(e)*, *bon ton*, *comptons*, *prononciation*, *savon*, *savons*, (contrast *savant*).

4.  $\tilde{œ}$  is  $\epsilon$  made nasal. It is just like  $\tilde{e}$  with the lips rounded. Its vowel quality is similar to that of "sung".

Represented in French by *um*, *un*, and *eun*: *humbl(e)*, *chacun*, *à jeun*.

But final *um* is pronounced *om* in Latin words (*album*, *pensum*), and in *rhum*.

EXERCISES:—(1)  $\tilde{œ}$ ,  $\tilde{œ}$ ,  $\tilde{œ}$ ,  $\tilde{œ}$ ;  $\tilde{œ}$ -----.

(2) *un*, *humbl(e)*, *chacun*, *Mehung*, *Meung*, *emprunter*, *quelqu'un*, *brun*, *Autun*, *commun*, *emprunt*, *parfum*.

ADDITIONAL EXERCISES:—(1)  $\tilde{a}$ ,  $\tilde{e}$ ,  $\tilde{o}$ ,  $\tilde{œ}$ ;  $\tilde{a}$ ,  $\tilde{e}$ ,  $\tilde{o}$ ,  $\tilde{œ}$ ; etc., 5 times.

(2)  $\tilde{a}$ ----- $\tilde{e}$ ----- $\tilde{o}$ ----- $\tilde{œ}$ -----.

(3) *Banc*, *bain*, *bon*, *bun*\*<sup>6</sup>;  
*camp*, *quinze*, *conte*, *qu'un*;

<sup>1</sup> Contrast *dans*.

<sup>2</sup>, <sup>3</sup>, <sup>4</sup>, <sup>5</sup> Precisely alike in sound.

<sup>6</sup> Starred forms are not real words.

dans, daim, dont, d'un ;  
 fend, faim, font, fun \* ;  
 gant, gain, gond, gun \* ;  
 Jean, gindr(e), jonc, jeun ;  
 l'an, lin, long, l'un ;  
 manche, main, mon, Mehung ;  
 Nantes, nain, non, nun \* ;  
 pente, pain, pont, pun \* ;  
 rang, reins, rond, run \* ;  
 sang, sain, sont, sun \* ;  
 tant, teint, ton, Autun ;  
 vent, vain, vont, vun \* ;  
 des anges, zain, des ongl(e)s, zun.\*

---

### QUANTITY OF VOWELS<sup>1</sup>

We shall not attempt more than a few practical rules for French vowel-quantity. We shall distinguish only two degrees of length, — long and short vowels, — though half-length is very common in the unaccented syllable. "It may be said that the whole range of French quantity is included between the *a* of 'battery' and the *a* of 'bad,' as these words are pronounced in the sentence 'the battery is bad.' . . . We may say, roughly, that the long vowels vary in length between the *a* in 'bad' and the *a* in 'bat' ; and that the short vowels range between the *a* in 'bat' and the *a* in 'battery.'"<sup>2</sup> Short vowels should be sharp and clear ; and no vowel, however long, should be drawled or allowed to change its quality (see above on "glides").

<sup>1</sup> My treatment of this subject is hardly more than a restatement of the material found in Passy's "Sons du Français," and Grandgent's "Essentials of French Grammar."

<sup>2</sup> C. H. Grandgent : *op. cit.*, pars. 25 and 26.

Rules for vowel-quantity : —

1. THE FOLLOWING VOWELS ARE ALWAYS SHORT :

(1) Vowels (nasal and oral) that are the last pronounced element in a word (except in exclamations) : *fini, été, français, papa, lilas, gigot, hibou, dedans, lapin, allons, quelqu'un.*

(2) All unstressed vowels : *dictionnaire, malheureuse, généralité, universel, académie.* (The final syllable is to be considered the stressed element ; see pp. 6 and 7.)

NOTE. — “ It may be said even that a French vowel is short unless it bears the main accent not only of the word, but also of the whole phrase in which it occurs : thus the *e* of *fête* is long in *troubler la fête*, short in *la Fête-Dieu*. Hence the quantity of a vowel in the accented syllable of a word often depends on the position of that word in the sentence.”<sup>1</sup>

(3) Vowels followed by a double consonant : *batte, tette, bonne, canne, tousse, butte.*

2. THE FOLLOWING VOWELS ARE ALWAYS LONG WHEN IN THE LAST PRONOUNCED (i.e., THE STRESSED) SYLLABLE :

(1) Any vowel before *j, v, z, 3* (see pp. 32, 42, 43, 44) : *filles, siège, sève, travail, éveil, chose, case.*

(2) Any vowel before *r* when this consonant is the last pronounced element in a word : *part, père, port, dirent, parent, beurre.* (But *parte, pertz, porte.*)

(3) *a, o, φ*, and the four nasal vowels, when followed by pronounced consonants : *pâte, tome, creuse, tante, feinte, humbl(e), longue.* (But note the short *finals* : *cas, dos, veur, tant, vin, un, long.*)

NOTE. — All of these vowels tend to become long even in an unaccented syllable : *huteur, creuser, longueur, danser, pincer.*

(4) Tonic vowels written with the circumflex accent, except in *êtes*, and in the endings of the preterit tense : *pâte, bête, gîte, chôme.*

<sup>1</sup> C. H. Grandgent : *op. cit.*, par. 28.

SUPPLEMENTARY VERB-EXERCISES ON THE  
VOWEL SOUNDS

## i

Je visite, tu visites, il visite, nous visitons, vous visitez,  
ils visitent.

Je finis, tu finis, il finit, nous finissons, vous finissez,  
ils finissent.

## e

Je pénétrai, tu pénétras, il pénétra, nous pénétrâmes,  
vous pénétrâtes, ils pénétrèrent.

Je réfléchis, tu réfléchis, il réfléchit, nous réfléchissons,  
vous réfléchissez, ils réfléchissent.

## é

Je vêts, tu vêts, il vêt, nous vêtons, vous vêtez, ils  
vêtent.

Je laissais, tu laissais, il laissait, nous laissions, vous  
laissiez, ils laissaient.

## a

Je harasse, tu harasses, il harasse, nous harassons, vous  
harassez, ils harassent.

Je balafr(e), tu balafr(e)s, il balafr(e), nous balafrons,  
vous balafrerez, ils balafr(e)nt.

## â

Je blâme, tu blâmes, il blâme, nous blâmons, vous  
blâmez, ils blâment.

Je pâlis, tu pâlis, il pâlit, nous pâlissons, vous pâlissez,  
ils pâlisent.



## o

*J'honore, tu honores, il honore, nous honorons, vous honorez, ils honorent.*

*J'autorise, tu autorises, il autorise, nous autorisons, vous autorisez, ils autorisent.*

## o

*J'ose, tu oses, il ose, nous osons, vous osez, ils osent.*

*Je chôme, tu chômes, il chôme, nous chômons, vous chômez, ils chôment.*

## u

*Je boursouff(e), tu boursouff(e)s, il boursouff(e), nous boursouffons, vous boursouffez, ils boursouff(e)nt.*

*Je touche, tu touches, il touche, nous touchons, vous touchez, ils touchent*

## y

*Je fus, tu fus, il fut, nous fûmes, vous fûtes, ils furent.*

*J'eus, tu eus, il eut, nous eûmes, vous eûtes, ils eurent.*

*Je murmure, tu murmures, il murmure, nous murmurons, vous murmurez, ils murmurent.*

## φ

*Je veux, tu veux, il veut. Je peux, tu peux, il peut.*

*Je creuse, tu creuses, il creuse, nous creusons, vous creusez, ils creusent.*

## œ

*Je pleûre, tu pleures, il pleure, nous pleurons, vous pleurez, ils pleurent.*

*Je meure, tu meures, il meure. Je veuille, tu veuilles, il veuille.*

•

J'ensevelis, tu ensevelis, il ensevelit, nous ensevelissons, vous ensevelissez, ils ensevelissent.

Je redeviens, tu redeviens, il redevient, nous redevenons, vous redevenez, ils redeviennent.

ã

J'entends, tu entends, il entend, nous entendons, vous entendez, ils entendent.

J'enfante, tu enfantes, il enfante, nous enfantons, vous enfantez, ils enfantent.

ê

Je crains, tu crains, il craint. Je tiens, tu tiens, il tient.

Je maintiens, tu maintiens, il maintient, nous maintenons, vous maintenez, ils maintiennent.

õ

Je compte, tu comptes, il compte, nous comptons, vous comptez, ils comptent.

Je plonge, tu plonges, il plonge, nous plongeons, vous plongez, ils plongent.

œ

J'emprunte, tu emprunes, il emprunte, nous empruntons, vous empruntez, ils empruntent.

•

## PART II

### THE SEMIVOWELS. *j, w, y*

When one of the vowels *i, o, u, y*, or the group *ou* immediately precedes another vowel, its quality is slightly changed, and it coalesces into a single syllable with the following vowel:<sup>1</sup> it is then called a semivowel. The articulation of semivowels is less strenuous than that of vowels, and the position of the organs of speech is maintained but an instant. Give each semivowel a very short pronunciation.

NOTE 1. — Semivowels exist in English: the *i* of “question” and of “senior,” for instance, is more like the *y* of “you” than the full vocalic *i* of “machine.”

NOTE 2. — In all French diphthongs (except vowel + *j*) it is the *second* part that bears the stress: such are called “ascending diphthongs.”

1. *j* (pronounced like the *y* of “you” or the *i* of “senior”) is represented in French by:<sup>2</sup> —

(1) *i*: *diamant, pieux.*

NOTE. — After *bl, br, gr, pr, tr, vr*, etc., *i* has its full vowel quality even before another vowel, since it is needed to support the group of consonants: *fabliau, priez, quatrième, février.*

(2) *i* between two vowels (except when the second is *e*): *faïence, aïeul, baïonnette.* (Compare *ouïe* and *inouïe*, in which *i* = the vowel *i*.)

(3) *y* before vowels: *yeux, yole.*

<sup>1</sup> That is to say, in conversation. In poetry and in formal speech these diphthongs count as two syllables (for instance, the terminations *-tion, -sion, -ua, and -uons*).

<sup>2</sup> These letters represent semivowels only when before another vowel: bear this fact in mind, also, for *w* and *y*.

NOTE. — The letter *y* between vowels is generally equivalent to *i* + *i*: thus **payer** is pronounced “pai-*ié*” (= **peje**), **moyen** = “moi-*ien*,” and **foyer** = “foi-*ié*.” Exceptions are **Bayonne** (= **bajon**), **bayonnette** (or **baïonnette**), **bayence** (or **faïence**), **La Fayette**, **Mayence**, **Mayonnaise**; here *y* is a simple *j*. In **pays** and its derivatives *y* = *i* + *i*.

(4) *ill* or *il* (explained under “*l mouillée*,” page 39): **bataillon** (= **batajō**), **mouiller**. The semivowel *ill* or *il* is the only one that may follow a vowel: thus the group *ouille* (e. g., **grenouille**) should be pronounced **uj** and not **wi**.

EXERCISE. **Hier**, **fier**,<sup>1</sup> **fier**, **entier**, **entière**, **lier**, **rien**, **bien**, **chien**, **miette**, **aïeul**, **baïonnette**, **yeuz**, **yacht**, **yole**, **tra-va-il**, **bataille**, **feuille**.

2. **w**, which sounds like a light *u* (*ou*), or a rounded English *w* (as in “won”), is represented in French by:—

(1) *ou*: **oul**, **jouer**.<sup>2</sup>

(2) *o* before *i*: **moi**, **coin**.

(3) *u* after *g* or *q* and before *a* in such foreign or learned words as **lingual**, **guano**, **quadragesimal**, etc.

(4) *w* and *wh* in English words, — **tramway**, **whist**, **whiskey**, — and in **wallon**.

EXERCISE. **Loin**, **joindr(e)**, **coin**, **mois**, **moi**, **oui**, **jouai**, **joueur**, **louer**, **loueur**, **Louis**, **louange**, **lingual**, **équation**, **aquarelle**.

3. **q** (written only *u*: **huile**, **lui**, **juin**, **puer**) is a light *y*. It is a difficult sound. Begin by pronouncing the semivowel and the vowel slowly, giving equal emphasis to each: learn later to give the **q** a light pronunciation, holding the mouth in position (lips round: tongue flat with back raised as for **i**) but an instant, and then passing to the vowel

<sup>1</sup> In verse **fi-e**, not **fje**.

<sup>2</sup> Pronounced **jwe**, not **ju-e**, except in verse.

succeeding. By all means avoid turning *puis* into "poui," Bossuet into "Bossway," etc.

**EXERCISE.** Ruy, buisson, buis, puis, fruit, puis, puisant, lui (compare Louis), muet, Bossuet, puer, nuée, nuage, nuire, nuit, nuisibl(e), suer, huer, lueur (compare loueur), sueur, tueur, suite, ruine, taile, cuir, cuivr(e), cuistr(e), cuisine, cuisse, huile, fair, depuis.

**NOTE 1.** — The pronunciation of *qu* is not always easy to determine. In every older word it is safe to pronounce it **k**, *u* being wholly silent. But in the newer and more learned words brought into French after 1550, or thereabout, it always has the value of **kw** or **kq**. In such words it is pronounced (1) **kw** before *a* (aquarelle, adéquat, équateur, équation, quadragésimal, quadrupède, quadrupler, quartz, squal, square, and in the second syllable of compounds of *quinqua-*); while (2) before *e* and *i* it has the value of **kq**, in most compounds of *équi-* (but "Dict. phon" prefers **k** in all except *équitation*), in *quinagésime* (i. e., **kqēkwa-**), *questeur*, *questure*, *Quirinal*, *quiétude*, *quiétisme*, *quiétiste*, *ubiquité*, *obliquité*, *déliquescence*. Custom is not fixed for many of these "learned" words recently taken into the language from the classics: Rousselot, in investigating the question, found that nine educated persons pronounced *quasimodo* with **k**, and one with **kw**; while for *quadrature* ninety per cent favored **kw**.

**NOTE 2.** — *Gu* presents the same confusion and follows almost the same principles as *qu*. *Gua* is always pronounced **gwa**<sup>1</sup> (*Guadeloupe*, *guano*, *lingual*); before *e* and *i*, *gu* is simply hard **g** in the older French words (*guerre*, *guide*, *guêpe*), but it has the value of **gq** before *e* and *i* in some — mostly learned — words (*consanguinité*, *aigniser*, *inextinguibl(e)*). Rousselot found that seven persons pronounced the *gu* of *iguille* as **gq** and three as **g**; eight said **gi:x**, two **gqi:x** (= *Guise*). When *-gue* has the tréma (*-guê*), *g* and *u* are separate sounds: — compare *aiguë* (*egy*) with *longue* (13:g).

**NOTE 3.** — Since *y* between vowels = *i* + *i*, be sure to give to *uy* before a vowel the value of *ui* + *i*, and not simply *ui*: *appuyer* = *apuije*, and not *apqie*.

<sup>1</sup> Verbs in *-guer* and *-quer* retain an unnecessary *u* before the *a* of terminations: in these cases *gua* = **ga**, and *qua* = **ka**; *conjuguant*, *indiquant*.

## PART III

### THE CONSONANTS

*General Principles.* (Read again the "General Remarks on the Characteristics of French.") All consonants should be forcibly articulated, especially those that are final in pronunciation. The mouth should never be left closed after a pronounced final consonant; it should assume the position of *e*. Final *f*, *l*, and *r* are usually pronounced (also frequently final *c* and *q*): other final consonants are generally silent. When a consonant is followed by another sound, the tongue and the lips should, even while the consonant is being pronounced, prepare for the sound that is to follow.

Nearly every French consonant is more or less unlike its English counterpart, but some of the differences are too slight to be more than suggested to the beginner. Others are essential, even to an approximately good pronunciation. We shall group the consonants according to physiological principles, but this classification need not be emphasized by the beginner.

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#### I. THE LIQUIDS. *r*, *l*.

1. *r* (represented by the letter *r* alone) is like nothing in English. The tongue should be well forward in the mouth, and the sound lightly trilled at its tip. The French *r* is, perhaps, most nearly approached in English by the somewhat affected speech of the actor or public speaker who, *at the beginning of his syllables*, "rolls his *r*'s." Those who have difficulty in pronouncing this trill may be helped by practising, rapidly and repeatedly, the groups "*kda*" "*bda*," "*gda*," etc., which will approach "*kra*," "*bra*," and

"gra."<sup>1</sup> "The sound may be advantageously practised at first in combinations with *d*, e.g., 'dry,' 'drip,' 'drop,' 'drum' (as in Scotch or Irish dialect);"<sup>2</sup> next it should be tried when it falls between vowels, as in *serai*, *aride*, etc.; later in more difficult combinations. Difficult words like *arbr(e)* and *meurtr(e)* are excellent exercises: they should be practised slowly and carefully, as if spelled "a-rre-be-rre" and "meu-rre-te-rre." Two faults characterize the pronunciation of French *r* by English-speaking people: (1) Western Americans (all Americans, in fact, that pronounce *r* at all) turn the tip of the tongue back near the roof of the mouth, and thus produce a sound never heard in French. (2) For the American Southerner, the New Englander, and the Englishman, *r* at the end of a syllable (that is to say, unless it is directly followed by a vowel) has no existence: for them "father" is identical with "farther," "morn" rhymes with "dawn," and "parse" with "pass." Either of these defects is fatal: *the letter r, wherever it is to be sounded in French, should receive a carefully trilled pronunciation, with the tongue well forward.* Final *r* will need especial attention: in words like *pour*, and *venir*, it tends to lose its quality and generate an extra syllable; thus "pou-ah," and "ve-nee-ah," or (for the Western American) "pou-err," and "ve-nee-err."

*Rr* = *r* prolonged.

NOTE 1. — The "uvular *r*," that seems to be gaining ground over the trilled *r*, especially in the cities, is even more difficult for foreigners. The tongue is flat in the mouth with the point against the lower teeth; the soft palate comes forward and vibrates. At times it is not far from the *ch* of "acht," (German), but not so harsh. Practise this German sound in groups like "*cha*," "*cho*," "*chi*," trying to make it less and less guttural, and more vibratory. As but few foreigners ever succeed in learning this sound, preference has been given to the trilled *r*.

<sup>1</sup> Supplement this exercise by rapid repetition of "dededede," "dadadada," etc.

<sup>2</sup> Fraser and Squair: "French Grammar" (D. C. Heath and Co., 1902), p. 9.

NOTE 2. — At the end of a word, the group *cons. + re* (or *le*) should not be pronounced as a distinct syllable, but the *r* (or *l*) should receive only a light whispered pronunciation : *centr(e)*, *perdr(e)*, *âcr(e)*, *aigr(e)*, *peupl(e)*, *tabl(e)*, *boucl(e)*, *aigl(e)*. (Compare the English "center" and "table"). In familiar speech this sort of *-re* and *-le* often disappear altogether.

When *r* precedes a final consonant, that consonant is always silent : *clerc*, *fort*, *Bard*. *R* is silent in final *-er* in words of more than one syllable : *aimer*, *officier*, *grenadier* (compare *cher*, *fier*, and other monosyllables) ; in *volontiers*, *monsieur*, and *messieurs*. But final *r* is sounded after *e* in *amer*, *cuiller*, *cancer*, *hiver*, *enfer*, *pater*, *Jupiter*.

EXERCISES :<sup>1</sup> — (1) *Dra \**, *dri \**, *dro \**, *drou \**, *dru*, *dré \**, *drai \**, *dry*,<sup>2</sup> *drip*,<sup>2</sup> *drop*,<sup>2</sup> *drum*.<sup>2</sup>

(2) *Serai*, *seras*, *sera*, *serons*, *serez*, *seront*, *aurai*, *auras*, *aura*, *aurons*, *aurez*, *auront*, *aride*, *parer*, *fera*, *haricots*, *lire*.

(3) *arbr(e)*, *meurtr(e)*, *rustr(e)*, *prêtr(e)*, *Chartr(e)s* (see suggestion given above).

(4) *arrière*, *barbare*, *Bernard*, *brancard*, *brocard*, *carte*, *Ferrare*, *garnir*, *meurtr(e)*, *raidir*, *rajeunir*, *rapporteur*, *rare*, *rareté*, *raréfier*, *regard*, *rendr(e)*, *rempart*, *remarque*, *revenir*, *rire*, *ronron*, *rural* : *donner*, *aller*, *officier*, *hallebardier*, *Nizier*, *manger*.

*Rire*,<sup>3</sup> *réel*, *reine*, *rapide* ;  
*ras*, *rognon*, *rôle*, *roue* ;  
*rue*, *peureux*, *terreur*, *rejeter* ;  
*rampe*, *Rhin*, *rond*, *brun* ;  
*rien*, *roué*, *ruine*.

<sup>1</sup> There is no need of heavy type to bring out a sound spelled as simply as *r*.

<sup>2</sup> English words.

<sup>3</sup> Beginning at this point the exercise consists of words containing *r* followed by each of the 16 vowels arranged in their four series, and then by the 3 semivowels. Similar exercises will be given on each consonant, whenever possible.



2. *l* (represented by *l* alone) is quite different from *l* in English.

*Physiology.* The tongue is pressed hard against the roots of the upper teeth, — as for *d*, — and narrowed so that the voice escapes at the sides. Prepare the tongue for *d*, and then pronounce *l* with just a suggestion of *d* in it. Those accustomed to the English *l* fail to narrow the tongue sufficiently, turn its tip back in the mouth, and articulate weakly. Sometimes the English *l* becomes (in such words as “tell,” “Italian”) a hollow vocalic sound that is quite un-French (compare *tel* and *Italien*). To guard against these defects, be sure that the *tongue is well forward, that it is flattened as much as possible against the roof of the mouth*, and that the articulation is vigorous.

Final *l* is generally sounded, except after *i* (see “*l mouillée*,” page 39).

*L* is silent in *aúl*, *baríl*, *Belforí*, *cheníl*, *coutíl*, *cul*, *fíls*, *fourníl*, *fusíl*, *gentíl* (unless linked, when it = *j*), *nombriíl*, *outíl*, *persíl*, *pouls*, *soûl*, *sourcil*; and in the endings *-auld* and *-ault*.

NOTE 1. — Always prepare the lips for the following vowel when pronouncing *l*.

NOTE 2. — Do not change final *-le* into the *-el* of cognate English words (e. g., compare *tabl(e)* and “table”).

NOTE 3. — For final *le*, see page 37, note 2.

EXERCISE : — Fatal, miel, bol, alléluia, balancelle, cellule, collatéral, colonel, filial, follicule, loyal, local, volatile : *fíls*, *pouls*, *Belfort*, *Perrault*.

*Lit*, léger, lait, la ;  
las, loge, l'eau, louche ;  
lu, gouleux, leur, le ;  
l'an, lin, long, l'un ;  
lier, loueur, lueur.

**L mouillée** is represented in French by *ll* (after *i*) ; by *il* and *ill* after any other vowel (but not when *i* and *l* are in different syllables) : *fil*le, *orte*il, *ore*ille, *ba*il, *pa*ille. It has no resemblance to *l*, but is exactly equivalent to the semi-vowel *j*. (For *a*il, *a*ill, *e*il, *e*ill see page 12, note 2.)

NOTE. — Observe the difference between the letter *y* (= *i* + *i*) and *l* *mouillée* (= *j* alone) : thus *pay*er = “pai-*ié*,” (*pɛjɛ*), while *pa*ille = *pɛ:j*, not *pɛ:j*. (But *cu*iller and *ju*illet are sometimes pronounced *kɥijɛ:r*, and *ʒɥijɛ*).

*ll* and *ill* are not pronounced *j*, but have their regular sound of *i* + *l*, as follows:—

(1) Initial *ill* : *ill*égal, *ill*usion.

(2) *ll* in certain isolated words of which the most important are : *codic*ille, *m*ille, *myr*till*e*, *pup*ill*e*, *tran*quill*e*, *vaude*ville, *v*ille, *v*illage, *Ach*ille, *L*ille, *dist*iller, *inst*iller, *osc*iller, *bill*ion, *mill*ier, *imbéc*illit*e*, *pus*illanime, *mill*ion.

(3) *ll*, in *il*, and generally, after a consonant : *c*il, *fil*, *mil* (= “1000”), *v*il, *av*ril, *b*abil, *pér*il ; except the following, which have “*l* *mouillée*” : *grés*il, *mil* (“millet”), *gent*il (when linked); and except also those with silent *l* : already given on page 38.

EXERCISE ON L MOUILLÉE: *Fille*, *a*il, *ba*taille, *bé*tai*l*, *bil*let, *bou*teille, *brou*illard, *ca*ille, *cerc*ueil, *che*nille, *che*vill*e*, *deu*il, *feu*ille, *faute*uil, *oe*il, *orte*il, *ore*ille, *so*leil, *Versa*illes.

NOTE. — The group *o* *i *l* = *w a l*, with *l* fully pronounced : *po*il, *toi*le, *vo*ile.*

## II. THE SPIRANTS

All *vowels* are “voiced”; that is to say, the larynx vibrates for their formation. This vibration can be felt at the Adam’s apple, on the top of the head, or on the chest. *Consonants* are sometimes “voiced,” sometimes “voiceless”: this fact is all that distinguishes the English “zone,” for instance, from “sown,” or “vine” from “fine.” It is not easy to frame a rule for “voicing” a consonant; try vibrating the larynx vigorously, as for *e* with the mouth in position for *f*, *s*, *p*, *t*; this should give the corresponding “voiced consonants” *v*, *z*, *b*, *d*. All voiced consonants are mild in intensity; the voiceless are sharp. In French the voiced consonants resound longer than in English: moreover the articulation is relatively strong and the expiration of breath weak.

## A. VOICELESS SPIRANTS.

1. **f** (represented in French solely by *f* and *ph*) is like *f* in English, except that the inner part of the lower lip is pressed against the upper teeth with more energy and suddenness, and the upper lip raised a little. As *f* is voiceless, there should be no vibration of the larynx, but a simple quick expiration, *after* the lip-position is taken.

Final *f* is regularly sounded : *neuf, chef, boeuf, oeuf*.  
*Silent* in *clef, boeufs (pl.), oeufs (pl.), nerfs (pl.), neuf* (before a noun beginning with a consonant, — *neuf sous*), and in some phrases as *boeuf gras, cerf volant, un oeuf frais, chef d'œuvr(e), nerf de boeuf, Neuf-châtel*.

EXERCISE. *Falsifier, fanfare, fieffe, fibr(e), gouffr(e), frou-frou, souffler, trèfl(e)*.

*Philosophe, nymphe, asphodèle, Phèdr(e), Alphonsa*.

*Boeuf, chef, clef, oeufs, nef, vif, neuf, juif*.

*Fine, fée, faibl(e), femme ;*

*infâme, fort, faux, fou ;*

*fut, feu, feuille, fenêtr(e) ;*

*enfant, faim, font, fun\* ;*

*fier, foin, fuir.*

2. **s** has approximately the sound and the tongue-position of *s* in "say," (tongue flat, point against lower teeth ; upper surface close to the roof of mouth and upper teeth). But the tongue is more forward than in English, the lower jaw is advanced, and the sound should be more sharply hissed.

Represented in French by : —

(1) *s*, 1st when initial, *son, soeur* ; 2d, when final (if pronounced at all), *angélus, omnibus* ; or 3d, when next to any consonant, or to any nasal vowel (except in *trans* + a vowel, e. g., *transatlantique*), *observer, tension* : i. e., *by s always, except when intervocalic*.

(2) *ss* : *casser*.

(3) *c* and *sc* before *e, i*, and *y* ;<sup>1</sup> *ceci, ceux, merci, science, scène, Scythes* (but *canne, scandale*, etc.).

<sup>1</sup> Also in *caecum* (sometimes incorrectly spelled *coecum*).

(4) *ç* before *a*, *o*, and *u* : **perçait, commençons, reçu.**

(5) *t*, in the endings *-tion*, *-tial*, *-tible*, *-tiel*, *-tien* (in proper names), *-tient*, *-tience*, *-tieux*, *-tieuse*, *-tie* (but not *-tié* and *-tier*), and *-tium* : **nation**,<sup>1</sup> **initial**, **partiel**, **patience**, **minutieux**, **inertie**, **Titien**. But when one of these terminations is preceded by *s* or *x*, the group *ti* has the value of *tj* ; **question**, **mixture**, **bestial** ; likewise in **chrétien**, and in verb forms like (**nous**) **portions**<sup>2</sup> in which analogy with the stem of the infinitive prevents *-tion* from being pronounced *sjō*. *Ti* has the sound of *sj* in **balbutier**, **initier** and **différentier**.

(6) *x* in **dix** and **six** (when these numerals do not precede and modify a noun) ; in **soixante**, **Auxerre**, **Bruxelles**, **Beatrix**, **Aix** (allowed), and **Xerxes** (second *x*).

(7) *z* in **Cortez**, **Metz**, **Suez**, etc.

Final *s* is usually silent : **las, mes, finis**. It is sounded in **Assas**, **Gil Blas**, **Reims**, **Saint Gaudens** ; in foreign words, such as **angélus**, **as**, **atlas**, **bis**, **chorus**, **omnibus**, **pathos**, **relaps**, **Vénus** ; in **tous** when not just before its noun ; in **cens**, **ès**, **fi/s**, **laps**, **lis**,<sup>3</sup> **hélas**, **lorsque**, **maïs**, **mars** (but silent in **Cinq-Mars**), **os** (*pl.* usually = *os*), **presque**, **vis** ; and sometimes in **mœurs**, **jadis**, **ours**, **plus** (when it = *davantage*, or "plus"), **sens** (except in **le bon sens** and **sens commun**), **tandisque**, and a few others. *S* is silent in *est* (= "is"), **Duguesclin**, **Estienne**, **Vosges**, and *st* optionally in (**Jesus**) **Christ**.

**EXERCISE.** **Assassinat**, **assomption**, **cassation**, **cession**, **cécité**, **concession**, **Cyr**, **dispenser**, **garçon**, **observer**,<sup>4</sup> **Persan**, **persuader**, **diversion**,<sup>4</sup> **social**,<sup>4</sup> **recevoir**, **cigale**, **maçon**, **déçu**, **perça**, **omniscience**,<sup>4</sup> **initial**,<sup>4</sup> **patience**,<sup>4</sup> **essentiel**,<sup>4</sup> **balbutier**, **dix**, **Bruxelles**, **Metz**.

**Cire**, **série**, **scène**, **sage** ;

**sas**, **sotte**, **seau**, **sou** ;

**su**, **ceux**, **seul**, **se** ;

**cent**, **saint**, **son**, **casse un** ;

**science**, **soie**, **suis**.

<sup>1</sup> In these words care must be taken to avoid the "*sh*" of similar English words. **Nation** is "nass-yon," not "nashion."

<sup>2</sup> Compare the *noun* **la portion** (= *por-sjō*).

<sup>3</sup> Except in speaking of coats of arms.

<sup>4</sup> Note how these words differ from the English cognate forms.

3. *f*—the voiceless palatal spirant—is like the *sh* in “show,” though a little more energetic, with the sides of the tongue pressed harder against the roof of the mouth. Articulation is like *s*, though the tongue is higher and further back, *teeth more closed*, and *lips rounded*, but making a large opening.

Represented in French by : —

(1) *ch* before a vowel : *champ, vache*.

NOTE. — Before *a, o, u*, or a consonant, and sometimes before *e* and *i*, *ch* has the sound of *k* in loan words, especially those of Greek origin : such are : *archange, archétype, chaos, choeur, choléra, lichen, orchestre*, *Achab, Antiochus, Bacchus, Michel-Ange*. Final *ch* = *k* in *Munich* and *Offenbach* : it is silent in *almanach*.

(2) *sh* and *sch* in foreign words : *shériff, shako, fashion, schisme, schiste*. (But in *scholie, scholastique*, and a few others, *sch* = *sk*.)

EXERCISE. — *Chasse-mouches, chercher, chevaucher, chevêche, chuchotement, chuchoter, rêche, revanche, riche, archiduc, architecte, archives, schisme, schiste*.

*Chine, shériff, chêne, chat ;  
Châlons, choquer, chômer, chou ;  
déchu, fâcheux, pêcheur, cheville ;  
chant, prochain, Pichon, cache un ;  
chien, échouer, chuinte.*

## B. VOICED SPIRANTS

1. *v* is like the *v* in “vine,” but more resonant. It is a voiced *f* with a lax lip-pressure.

Represented in French by : —

(1) *v* : *sève, voeu*.

(2) *f* in liaison : <sup>1</sup> *neuf [v] enfants*.

(3) *w* in German words : *Wagram, Brunswick*. Also generally in *wagon*.

<sup>1</sup> Liaison, or linking, is explained on page 56.

**EXERCISE.** Raviver, revolver, valve, verve, verveine, veuve, vivace, vivant, vivement, vivier, vive, vivr(e).

Vie, Vénus, veine, va ;  
vase, votr(e), vôtr(e), voûte ;  
vu, veut, veuve, venir ;  
vent, vain, vont, lave un ;  
vient, dévoué, vui.\*

2. **z** has the same articulation as **s**, but is voiced. It is like **z** in "zone," made very resonant.

Represented in French by : —

(1) **z** : zéro, Balzac, dizaine. For exceptions see **s** (7), page 41.

**NOTE.** — In **quartz** the **z** becomes the voiceless spirant **s**, through contact with **t**.

(2) **s** between vowels: prison, vase. But not — generally — when the first vowel is nasal : e. g., pension.<sup>1</sup>

**NOTE.** — But intervocalic **s** retains the voiceless pronunciation of **s** in such obvious compounds as vraisemblabl(e), parasol, monosyllabe.

(3) **s** next to a voiced consonant<sup>2</sup> is frequently transformed by this contact into **z**. This applies always to Alsace, asbeste, balsamine, Dresde, Israël, presbytère, Strasbourg, subsister (**s** next to **b**), and, optionally, to the ending *-sme*. **S** is **z** also in *trans-* + a vowel (except transept, transir, and Transylvanie).

(4) **x** between vowels in deuxième, sixième, dixième, sixain. Also in dix-huit and dix-neuf.

(5) **s** and **x** in liaison : mes[z]enfants, leurs[z]amis, six[z] heures.

Final **z** is regularly silent, except in gaz.

**EXERCISE.** Rose, saison, Suzanne, écraser, raser, ruse, oser, lisibl(e), amuser.

Asie, apaisé, zèle, Alsace ;  
grisâtr(e), désordr(e), zone, résoudre(e) ;

<sup>1</sup> **S** is said to be "between vowels," because the group *en* forms a nasal vowel.

<sup>2</sup> The voiced consonants are *r, l, v, z, j, m, n, b, d, g*.

des unions, des oeufs, dix heures, oserai ;  
disant, cousin, maison, brise un ;  
visière, zouave, dix huit.

NOTE. — *X* has two sounds in addition to those discussed under *s* and *z* : —

1st, *k* + *s*, its usual value ; *fixe*, Alexandr(e), excellent, index ;

2d, *g* + *z* (*a*) in initial *ex-* (or *inex-*) + vowel : *exercer*, *exempl(e)* ; (*b*) in the prefix *hex-* : *hexagone* ; and (*c*) when initial in most proper names not Spanish : *Xavier*, *Xerxes*.

When final it is usually silent : *ceur*, *chevaux*, *cheveur*. But it is pronounced (= *k* + *s*) in *index*, *préfix*, *larynx*, *Ajax*, *Aix* (preferred pronunciation), *Félix* ; and (= *s*) in *dix* and *six* when isolated or at the end of a clause. When *dix* and *six* precede and modify a noun beginning with a consonant, *x* is silent.

In liaison *x* = *s* : *six[x]hommes*.

EXERCISES ON *x*. (1) *k* + *s* : *Index*, *Ajax*, Alexandr(e), *Aix*, *préfix*, *exquis*, *excuser*, *fixer*, *syntaxe*, *expliquer*.

(2) *g* + *z* : *Exempl(e)*, *hexamètr(e)*, *Xavier*, *exotique*, *exact*.

(3) *s* : *Auxerre*, *Bruxelles*, *soixante*, *j'en ai dix*, *c'est le six*.

(4) *z* : *deuxième*, *sixième*, *dixième*, *dix heures*, *deux enfants*.

3. *z* is simply a voiced *f*, with the sound of *z* in "azure," or *s* in "measure," though somewhat more resonant.

Represented in French by : —

(1) *j* without exception : *jaune*, *joindr(e)*, *je*.

NOTE. — *J* never has the sound found in "judge."

(2) *g* before *e*, *i*, or *y* : *gens*, *rouge*, *gîte*, *gymnastique*.

NOTE. — *G* never has the sound found in "George."

(3) *ge* (*e* entirely silent) before *a*, *o*, and *u* : *mangea*, *mangeons*, *gaugeure*.

*J* does not appear as a final. For final *g* see later.

**EXERCISE.** Georgette, jujube, Anjou, Jules, jouer, jour, loge, ronge, rouge, serge, liège, genoux, agiter, large.

Gîte, j'ai, j'aime, jatte ;  
 jaser, Georges, jaune, joujou ;  
 jurer, jeu, jeune, je ;  
 gens, agenda, jonc, à jeun ;  
 Gier, joindr(e), juin.

### III. THE STOP CONSONANTS, OR OCCLUSIVES

are so called because the vocal canal is entirely closed to form them.

A. THE VOICELESS STOPS, OR VOICELESS EXPLOSIVES (**p, t, k**), are rather similar to their English counterparts, so a careful study of them is not essential ; and yet there is, even in these sounds, an appreciable difference between the two languages.

*Physiology.* In pronouncing the English *p, t, k*, considerable air is expelled<sup>1</sup> (giving the French ear the impression of an *h* after the consonant). In French they should be pronounced with great vigor, the expulsion of air should be sudden and slight, and the transition to a following vowel should be abrupt. These three sounds are respectively quite like initial *b, d, g*, in English, when the organs of speech are tense, as in excitement. A more scientific explanation of the difference between the French and the English stop consonants is that, in the former, the almost imperceptible transitory sound between the said consonant and the sound that immediately follows it is "voiced" ; in English it is a mere voiceless expiration.

1. **p.** Keep in mind the general physiology of the voiceless explosives : press the lips hard together : practise "*apba*" (*pb coalescing into a single sound with one pressure of the lips*), and the combination gives the French **p**. Prepare the lips and tongue for the sound that is to follow.

Represented in French by : —

(1) **p** : père, appel.

(2) **b** when it is next to a voiceless consonant and thus loses its voiced quality ; obtenir, absurde.

<sup>1</sup> Practising before a lighted candle will show this.



Final *p* is silent, except in *cep*, and in foreign words such as *Gap*, *cap*, *croup*.

*P* is also silent in *baptême*, *baptiser*, *baptismal*, *compte*, *exempt(-er)*, *prompt*, *promptitude*, *sculpter*, *sculpture*, *sept(-ième)*; but is sounded in newer Latin words, even those from the same roots as the above; *exemption*, *septennial*, etc.

**EXERCISE.** *Apoplexie*, *épopée*, *hippopotame*, *palper*, *pape*, *pampr(e)*, *palpitant*, *parapet*, *parapluie*, *papillon*, *pompe*, *pipe*, *obtient*, *absurde*.

*Pie*, *pénibl(e)*, *paix*, *papa*;  
*pas*, *pomme*, *peau*, *poule*;  
*pu*, *peut*, *peuve*, *petit*;  
*pan*, *pain*, *pont*, *coupe un*;  
*pion*, *pois*, *puis*.

2. *t*. Keep in mind the general character of the voiceless explosives. Point of tongue against lower teeth,<sup>1</sup> its upper surface ("blade") pressed hard against upper teeth and roof of mouth; *keep the tongue forward, especially in tr.* Practice "*atda*"; the resulting compound sound *td* is the French *t*. Prepare the lips for the sound that is to follow.

Represented in French by: —

(1) *t* (except generally in the group *ti*, for which see *s*, page 41): *tête*, *traiter*, *dot*.

(2) *th* (the English *th* of "thin" and "this" has no place in French): *théâtr(e)*, *athée*, *luth*. (*Th* is silent in *asthme* and *isthme*.)

(3) *d* in liaison (except in *nord*): *quand[t] il*, *second [t] acte*. (But *nord est*).

Final *t* (likewise *th*) is regularly silent. But it is sounded in *sept*,<sup>2</sup> *huit*,<sup>2</sup> *dot*, *lut*, *luth*, *Brest*, *Christ* (*st* optionally silent in

<sup>1</sup> In some parts of France the tongue-tip is against the *upper* teeth: this difference does not appear to affect the sound.

<sup>2</sup> Except when they precede and modify a noun beginning with a consonant: *sept francs*, *huit sous*.

**Jésus Christ**), **ouest**, **rapt**, **est** (meaning "east"); sounded in words in final *ct* (except **aspect**, **circonspect**, **respect**, **succinct**); sounded in loan words, as **aconit**, **déficit**, **granit**, **prétérít**, **transit**, **zénith**, **Japhet**, **Lot**, etc., and some others. In some cases usage is irregular in regard to sounding the *t*; e. g. **but**, or **but**.

NOTE. — The *t* of **vingt**, which is regularly silent, sounds in the numbers from 21 to 29 inclusive: **vingt-cinq**, **vingt-sept**. But not so in 81–89; **quatr(e)-vingt-cinq**.

EXERCISE. **Activité**, **attentat**, **attrister**, **contenter**, **entêté**, **latitude**, **mixture**, **tâter**, **taffetas**, **testateur**, **total**, **toute**, **traiter**, **triste**, **tuteur**.

**Tige**, **thé**, **tais**, **ta**;  
**tas**, **tolle**, **tôt**, **tout**;  
**tu**, **boiteux**, **lenteur**, **te**;  
**tant**, **teint**, **ton**, **Autun**;  
**question**, **toi**, **tuile**.

3. **k** is similar to **k** in "kick." Follow the general principles of the voiceless explosives, and practice "akga," making of *kg* a single sound, which is the French **k**. Raise the back of the tongue, and press it hard against the palate: remove it suddenly. Tongue-tip against lower incisors. Prepare the lips for the sound to follow.

Represented in French by: —

(1) *c* before *a*, *o*, *u*, or a consonant (except *h*); also final *c*: **caisse**, **corps**, **cure**, **action**, **lac**.

NOTE 1. — *c* = **g** in **second** and derivatives.

NOTE 2. — *cc* has the value of **k** + **s** before *e* and *i* (**accès**, **succinct**), and of **k** before *a*, *o*, *u*, or a consonant (**accroître**, **accorder**, **accuser**).

(2) *qu* (*u* regularly silent here): **qui**, **que**, **quand**.

(3) *k* in foreign words: **whiskey**, **shako**.

(4) *ch* = **k** (instead of *f*) in many learned words. This is always true in such words before *a*, *o*, *u*, or a consonant: in newer words *ch* = **k** even before *e* and *i* (see note under *f*, page 42).

(5) *g* in liaison = **k**: **long (k) espace**, **rang (k) élvé**, **sang (k) humain**. In ordinary speech *g* does not need to be linked.

(6) *x* = **k** in some Spanish words: **Xéres**, **Ximénès**.

Final *c* is frequently silent : *estomac, tabac, clerc, banc*. Pronounced in *done* (announcing a conclusion), *aqueduc, arc, avec, bec, bloc, choc, échec, estoc, muse, Cognac, due, Marc* (optionally), *zinc*, and many other words.

Final *q* is sounded in *coq* (not in *coq d'Inde*), and in *cing*, except before noun beginning with a consonant : *cing enfants, c'est le cing*.

**EXERCISE.** *Acoustique, cacao, calquer, cantique, caricature, caucase, caustique, cocon, concours, coucou, cosmétique, chaos, choeur, chloride, chrétien, archange, archétype, écho, orchestr(e), choléra, choral, chorège, Bacchus, Chanaan, Achab, lichen.*

*Qui, képi, qu'est-ce ? car ;  
cas, comme, cône, cou ;  
cure, queue, coeur, que ;  
quand, quinze, compte, qu'un ;  
qui est-ce ?, équateur, équidistant.*

**B. THE VOICED STOPS, *b, d, g*, correspond in articulation to the voiceless *p, t, k*, and are essentially like *b, d*, and *g* in English, but more resonant. The larynx begins vibrating before the explosion, which is moderate in force : the cheeks should be elastic. In practice precede these sounds by a continuous *a*. Prepare the lips and tongue, when possible, for the sound that is to follow.**

1. *b* is represented in French by the letter *b* (except when it becomes *p* by assimilation to an adjacent voiceless consonant).

Final *b* is regularly silent : *plomb, colomb*. It is sounded in some borrowed words : *cab, club, radoub, Achab, Job*. *B* is silent in *Doubs* and *Lefebvre*(e).

**EXERCISE.** *Baba, babiller, balbutier, bambou, barbare, barbe, barbiche, barbier, bébé, bibelot, bombe, brebis, bon-bon.*

*Biche, bête, bêche, batte(e) ;  
bâtir, bonne, beau, bouche ;  
bu, boeuf/s, boeuf, benêt ;  
banc, bain, bon, gobbe un ;  
bière, bois, buis.*

2. **d** is represented in French by *d* alone (which, however, becomes **t** in liaison). It is regularly silent when final: *bord*, *grand*, *rond*. But it is pronounced in some foreign words: *Alfred*, *David*, *éphod*, *Léopold*, *sud*. It is silent in *poids*. Make it a resonant English *d*, with the tongue well forward and its tip pressed against the upper incisors. Prepare the lips for the sound to follow.

EXERCISE: — *Dada*, *dédain*, *dedans*, *dédier*, *dédire*, *dédit*, *déduire*, *descendant*, *démodé*, *diadème*,<sup>1</sup> *Diderot*, *Didon*, *Daudet*, *rude*, *prude*, *plaider*, *sud*, *Alfred*, *David*.

*Di*, *dé*, *daine*, *date* ;  
*damner*, *donner*, *dôme*, *douche* ;  
*du*, *deux*, *deuil*, *devenir* ;  
*dent*, *dinde*, *dont*, *d'un* ;  
*diabl(e)*, *douane*, *duo*.

3. **g** is represented in French by : —

(1) *g* before *a*, *o*, *u*, or a consonant (except *n* usually) : *gant*, *gomme*, *aigu*, *grand*, *agglomération*.

NOTE. — The group *gn* commonly represents a sound in which there is no trace of hard *g* (see "*n mouillée*," page 52) ; but, in some borrowed words (chiefly of Latin and Greek origin), *g* and *n* have their separate consonantal values, as in the English word "magnify" : *gnome*, *gnostique*, *gnou*, *cognition*, *diagnostique*, *inexpugnabl(e)* *magnificat*, *magnolier*, *physiognomonic*, *récognition*, *stagnant*, and a few others.

(2) *gu* (*u* being regularly silent in this combination) before *e*, *i*, and *y* : *guerre*, *guide*, *Guy*.

(3) *ghi* in *Enghien* ; and *gh* in Italian words : *ghetto*.

(4) *c* in *second* and its derivatives.

NOTE 1. — In liaison *g* = **k** : but liaison of *g* is uncommon in conversation.

NOTE 2. — When *gg* precedes *e* or *i*, it has the value of **g** + **ʒ** : thus *suggérer* (= *sygʒere*) : so *suggestion*.

<sup>1</sup> How many syllables are there in this word ?

Final *g* is regularly silent: *rang*, *long*; but it is sounded in *zig-zag*, *grog* (and other foreign or onomatopoeic words). *G* is silent in *doigt*, *doigté*, *signet* (pronounced also *sipe*), *sangsuc*, *vingt*, *legs* (= *le* or *leg*), and *Clugny*.

EXERCISE.<sup>1</sup> *Agrégat*, *églogue*, *gangrène*, *gargotte*, *gar-gouille*, *gogo*,<sup>2</sup> *goguette*, *Gonzague*, *galant*, *guider*, *gonfler*, *guêpe*, *Guy*.

*Guide*, *gai*, *guet*, *garçon*;  
*gâter*, *gomme*, *gauche*, *goût*;  
*guttier*, *gueux*, *gueule*, *guenille*;  
*gant*, *gain*, *gond*, *gun* \*;  
*narguions*, *goitr(e)*, *aiguille* (*u* sounds as *u*).

#### IV. THE NASAL CONSONANTS *m n ŋ*

*M* and *n*, when they follow a vowel in the same syllable, entirely lose their consonantal value, and simply help to form a "nasal vowel." We are here considering a different case, — *m* and *n* when really consonants.

1. *m*. The letter *m* has its consonantal value (1) when followed by a vowel (*mère*, *amener*), or by any other consonant than *n*, *p*, *b*, *m*, *t* (*triumvir*, *decemvir*); (2) in *automnal*, and *indemn(e)* (with its derivatives); and (3) at the end of foreign words: *Priam*, *Siam*, *Bet/léem*, *Jérusalem*, *requiem*, *album* (= *albom*), *rhum* (= *rom*). (In all other cases *m* nasalizes a preceding vowel, and disappears as a separate consonantal sound.)

*M* is silent in *damner* (with its derivatives) and in *automne*.

*Physiology*. — The articulation of *m* is like *b* and *p*, but weaker (lips touch, but are not pressed); and the soft palate is kept down. Prepare the tongue for the following vowel. The sound is like *m* in "my," but more resonant and vigorous.

EXERCISE. *Maman*, *mamelon*, *mammelle*, *malmenier*, *marmite*, *mêmement*, *mémoire*, *momerie*, *monument*, *monotonie*, *murmure*, *album*, *Siam*, *indemnité*.

<sup>1</sup> Prepare the lips for the sound that follows *g*.

<sup>2</sup> Be sure to differentiate these *o*'s.

Mie, métier, mai, ma ;  
 mâle, molle, mauz, mou ;  
 mur, Meuse, mœurs, mener ;  
 manche, main, mon, Mehun ;  
 miette, mois, muet.

2. **n**. The letter *n* has the value of a consonant : —

(1) Before any vowel (except in the prefix *en*, see note p. 23):  
**navrer**, nobl(e), nude.

(2) When final, in some foreign words: **Aden**, **Éden**, **Beethoven**,  
**amen**, **spécimen**, **abdomen**, **pollen** (but in **examen**, *-en* = *ẽ*).

**N** is silent in final *-ent* of verbs (3d person plural):  
**donnent**, **ailment**, **excellent**.

NOTE 1. — By exception **monsieur** = *mesjɸ*.

NOTE 2. — Even in *gn*, *n* has its consonantal value in some Greek  
 and Latin words: see note under **g**, page 49.

*Physiology.* Tongue-position like French *t* and *d*, but  
 articulation weaker. Essentially like *n* in “nun,” but  
 more resonant, and *tongue further forward*. Prepare the  
 lips for the following vowel.

EXERCISE.<sup>1</sup> **Anonner**, **nanine**, **ninette**, **nomination**, **nomi-**  
**natif**, **nonne**, **nonobstant**, **nounou**.

**Nîmes**, **Nérôn**, **nette**, **nappe** ;  
**navrer**, **notr(e)**, **nôtr(e)**, **nous** ;  
**nu**, **nœud**, **neuf**, **neveu** ;  
**Nantes**, **nain**, **non**, **nun\*** ;  
**nièce**, **noir**, **nuit**.

REMARK. — The confusion of *nasal* vowels with *oral*  
*vowels followed by consonantal m or n* is so common that  
 an extra exercise is here given to accustom the student to  
 the distinction. No new rules are necessary. (See pp. 23  
 and 50.)

<sup>1</sup> The heavy-faced **n** is here used to distinguish the consonant from  
 the nasal vowel.

EXERCISE. An, âne, année, anis, tant, temps, femme, rang, ramé, paysan, paysanne, flamme, flambeau, gens, gêne, rien, reine, fin, fine, sain, saine, Seine, instinct, inutile, infâme, inertie, prochaine, prochain, semaine, douzaine, faim, guimpe, immortel, immense, simple, don, donne, bonne, bon, personne, ton, zone, son, sonne, combl(e), tome, omelette, ombrelle, un, une, unité, brune, brun, jeun, jeune, lune, lundi.

3. *n* ("liquid *n*" or "*n* mouillée") is represented in French by *gn*, save in certain words from the classical languages in which these letters have their separate values (see *g* and *n*). It is commonly described as being like *ni* of "union," but it must be remembered that it is a *single sound*, and not a succession of two sounds.

*Physiology.* Tongue-point behind lower incisors: middle of tongue broad and arched against the roof of the mouth and the palate. Keep the tongue in this position and then try to pronounce *ni* (as in "union") in a single sound.

EXERCISE. Campagn(e), Champagn(e), Charlemagn(e), cocagn(e), compagnon, Gascogn(e), Boulogn(e), vergogn(e), hargneux, soigneux, Allemagn(e), magnifique, magnésie, magnanime, lign(e), éloigner, soign(e), règn(e), peign(e), dign(e), bagn(e), poignard, agneau.

Magnifique, soigné, régnait, régna, bourguignote, agneau, gagneur, gagnant, rognon, Régnier, baignoire.<sup>1</sup>

V. *H* is always silent in French; but in about 400 words, chiefly of Greek or Germanic origin, it is called "aspirate *h*" (marked '*h*' in some dictionaries), in which cases the letter amounts to nothing more than a sign to prevent elision and liaison. Compare: l'homme with le héros, l'honneur with la haine, les(z)heures with les haches.

<sup>1</sup> These vowel and semi-vowel series are not complete.

The commonest words with *aspirate h* are: — *hache, haie, haillon, haine, haïr, haler, halcer, halle, halte, hamac, hameau, hanche, hanneton, hanter, harangue, harasser, harceler, hardi, hareng, hargneux, haricot, harnais, harpe, harpon, hasard, hâte, hâter, haubert, hausser, haut, Havane, Havr(e), havresac, hennir, Henri, héraut, hérissier, héron, héros, hêtr(e), heurter, hibou, hideux, hiérarchie, hisser, Hollande, homard, honte, hoquet, horde, hors, houblon, houille, houx, huc, Hugo, Huguenot, huit,<sup>1</sup> hurler, hussard, hutte.*

*Fromage d'Hollande* and *dix huit* (with liaison of *x*) are violations of the above list. *Héroïne, héroïsme*, and *héroïque*, have not the aspirate *h* in spite of, '*héros*.'

*Ch, sch, ph*, and *th* have been discussed. *Rh* = *r*; *wh* = *w*.

VI. DOUBLE CONSONANTS. In the older and more common words of the language, two consecutive consonants of the same kind do not differ in phonetic value from a single consonant: *aller, donner, coiffer, hommage, appui, attention*, might be written "aler," "doner," "coifer," "homage," "apui," "attention." But in many newer, less popular words, a double consonant represents a *prolonged* sound. To understand this distinction compare in English "alas" with "all last" (for double *l*), "offer" with "off for," or "coming" with "come meet." *Bb, pp, tt*, and *dd* are rarely, if ever, double in pronunciation in French.

EXERCISE. (*Prolong the Double Consonants*): *Collègue* (?), *illégal, illicite, illégitime, collatéral, collision, illettré, illibéral, illimité, grammair(e)* (?), *grammatical, sommaire, sommité, buccal, inné, innavigabl(e), innovation, innombrabl(e), irradiation, irrationnel, irréflexion, irréfutabl(e), irréconciliabl(e), irreligion, irréparabl(e), irrépressibl(e), irruption, malléabl(e), parallaxe, parallèle, syllabe, syllogisme, allah, alléluia, allitération, horribl(e), horreur, terribl(e), terrifier, terrorisme, terreur, dissociation* (?), *transsuder, transsubstantiation, pisciculture,<sup>2</sup> piscine,<sup>2</sup> reddition, attique, mammifère, immanence, immatériel, immense, immédiat, immersion, immigrer, imminent, immobile, immodéré, immodeste, immoler, immoral, immortel, immonde, immeubl(e), immuabl(e), annales, décennal.*

NOTE. — Words followed by the question-mark do not contain the prolonged consonant, according to "Dict. Phon.," but are so classed by other authorities or upon the writer's experience.

<sup>1</sup> Historically not a real aspirate *h*, but usually so treated in practice.

<sup>2</sup> *sc* = *ss*.



SUPPLEMENTARY EXERCISE I. *Final Consonants.* Every French consonant is either vigorously pronounced or altogether silent; English indistinctness is unknown. The student should, therefore, pronounce with almost exaggerated distinctness those final consonants which are to be sounded, and leave the others wholly silent.

RULE:—“Final *f*, *l*, and *r*, usually (also frequently final *c* and *g*), and any consonant followed by *e* should be strongly pronounced: others are generally silent.” (Modifications of this rule have already been given.)

EXERCISE. (The student is expected to know what final consonants are silent; from this point on no silent letters will be indicated in the exercises.) Fer, aimer, cher, fier (*verb*), fier (*adj.*), jouer, fil, fusil, mil, baril, clef, nef, nerf, chef, œuf, mis, mise, las, cas, case, mars, mais, ceux, cheveux, index, cap, pape, drap, loup, rampe, vert, verte, ouvert, ouverte, dit, dite, tant, court, tante, courte, droit, droite, doigt, petit, petite, dot, ouest, et, est, vingt, atteint, atteinte, lent, lente, tabac, clerc, banc, bec, bloc, croc, plomb, tombe, Colomb, bombe, cab, club, Job, Alfred, sud, nord, lard, bord, absurde, laid, laide, nid, aide, rang, long, grog.

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SUPPLEMENTARY EXERCISE II. *Words Apt to be Badly Pronounced.*—Absurde, agiter, agneau, aïeul, aigüë, Alexandre, Alfred, Allemagne, Alsace, almanach, Angleterre, août, appuyer, arbre, arrière, Asie, aspect, assumption, athée, automne, Auxerre, ayant, ayez, baïonnette, balbutier, baptême, baptiser, bataille, belle, Blois, bloc, bœuf, bœufs, bord, Bossuet, Bruxelles, buis, cap, capitaine, Chine, cinq, clerc, cœur, Colomb, compagnon, compte, compter, condition, coq, corps, crois, croix, cuiller, culbute, curiosité, damner, dans, David, de, dé, dedans, dehors, des haricots, dessous, dessus, détail, diamant, dignité, disant, dompter,

dont, dos, dot, Duguesclin, Eden, élever, éloigner, emmener, enfer, en haut, enivrer, enlever, ennui, ensuite, entendre, essentiel, est, est-ce, est-ce que, Estienne, estomac, éteint, étendre, eurent, Europe, européen, eut, examen, excellent (*verb*), exempter, faïence, faim, faisons, femme, fier (*"proud"*), fier (*"to trust"*), fini, folle, fonction, froid, fouille, futur, gageure, gentil, Georges, gloire, grenouille, gueule, gueux, haïr, hélas, hennir, heureux, hier, hiver, humble, ils haïssent, immense, inertie, initial, inutile, isthme, Jean, Jeanne, jeune, Jules, la haine, le héros, les haches, long, longue, leur, lui, lut, magnifique, maison, mangeais, mangeant, mars, mayonnaise, mille, ministre, minutieux, monsieur, motion, moyen, mur, murmurer, nageoire, nation, naviguer, nord, notre, nymphe, observer, obtenir, œuf, œufs, œil, œillet, omnibus, ouvert, page, paille, paon, partiel, patient, payer, pays, paysan, paysanne, peine, pénétrer, pension, pensum, pense un peu, persan, persuader, philosophe, plomb, ployer, poids, poignard, poison, poisson, portion, positif, position, potion, proie, prompt, prononciation, puis, puise, pouls, quatre-vingt-cinq, quelques-uns, qu'est-ce, qu'est-ce que, qui est-ce, Reims, reine, réserve, résignation, respect, rien, rognon, ronron, rue, ruine, rustre, Ruy, sculpter, sculpture, second, sept, signet, signifie, simple, soixante, soleil, songea, Strasbourg, subsister, sud, sueur, suffisant, suggérer, syntaxe, tabac, table, telle, temps, terreur, thé, théâtre, tient, tint, tombeau, tous, tout, toute, tranquille, travail, trente, très, trois, trou, vert, verte, veille, veuille, veut, vieille, vieux, ville, vinmes, vingt, vingt-deux, vingt-cinq, vingt-six, vingt-huit, visiter, votre, Xères, yacht.

## PART IV

### LIAISON

Many of the regularly silent final consonants in French are sounded when they are in close logical connection with a word following that begins with a vowel or a mute *h*: this is called *liaison*, or linking. Compare *vous* and *vous* (z) *aimez*; *pot* and *pot à eau*; *mon* (= mɔ̃) and *mon enfant* (= monɑ̃fɑ̃).

In general, the present tendency (particularly in Paris) is to reduce the number of liaisons, especially in familiar conversation. Excess is the worst kind of pedantry.

#### A. OBLIGATORY LIAISONS<sup>1</sup>

1. *Subject or Object Pronouns with their Verbs*: *nous* [z] *aimons*; *je vous* [z] *aime*; *on* [n] *entend*; *allons* [z] -y; *vous* [z] *en* [n] *avez*.

2. *Articles and Adjectives with a Noun Following*: *les* [z] *enfants*; *leurs* [z] *amis*; *aux* [z] *enfants*; *charmant homme*, *aimabl(e)s* [z] *amis*. Also a plural noun with an adjective following; *jours* [z] *heureux*.

3. *Verb and Pronoun Subject*: *part-elle*?

4. *Preposition (except selon) with its Object*: *chez eux*, *dans* [z] *une ville*.

<sup>1</sup> The story runs that an eminent French actor was once induced to read the same selection twice in the presence of some people interested to observe the liaisons that he should make. A comparison of the records of the two readings disclosed the fact that the actor's practice in the matter of linking was far from uniform. Authentic or not, the story well illustrates the fact that liaison cannot be subjected to clear-cut rules.

5. *Adverb with the Word it Modifies* : *fort instruit*.

6. *Common Phrases* : *mot à mot*; *petit à petit*; *de plus [z] en plus*; *pot à eau*; *pas [z] à pas*; *temps [z] en temps*; *moins [z] en moins*; *tot ou tard*; *plus [z] ou moins*; *bon [n] à rien*.

## B. LIAISONS TO BE AVOIDED

1. Before words beginning with aspirate 'h' : *les hauteurs*.

2. Before *huit*, *huitième* (except "18" and "18th"), *onze*, *onzième*, *ouate*, *oui* : e. g., *c'est le huit*, *quatre-vingt-onze*, *mais oui*.

3. After *et*, or the *m* of a nasal vowel : *Jean et Alice*, *un nom anglais*.

4. The linking of final silent consonants of singular nouns is usually avoided (except in common expressions, such as *pas à pas*, etc.) : *coup imprévu*, *objet important*, *mot allemand*, *esprit anglais*. *P* is rarely linked, except in *trop* and *beaucoup*.

5. Avoid also linking the *s* of the plural in compound words : *arcs-en-ciel*, *becs Auer*.

6. Words separated by an obligatory pause must not be linked.

## C. FINALS THAT HAVE A PECULIAR VALUE IN LIAISON

1. Final *x* becomes *z* : *dix [z] hommes*.

" *s* " *z* : *mes [z] amis*.

" *f* " *v* : *neuf [v] heures*.

" *d* " *t* : *grand [t] homme*.

" *g* " *k* : (when linked at all) : *sang [k]*

*humain*.

2. In *r* + *consonant*, *r* alone sounds : *vers une mon-tagn(e)* ; (except *fort*, *rt* of verbs before a pronoun, and *rs* of the plural : *fort aimabl(e)*, *port-il?* and *des mers immenses*).

3. *Nasal vowels* generally retain their nasal quality and carry over the *n* (not the *m*) as a consonant: *en allant* = *ā nallā*; *bien aimable(e)* = *bjē nemabl(ə)*.

ō is, however, denasalized (except sometimes in *on, mon, ton, son*): *bon ami, mon ami* (or *mō nami*).

ē may be denasalized: *ancien ami* (= *āsje* or *āsje* *nami*).

4. *Final er*, which generally = *e*, becomes *æ* when linked; thus *premier*, but *premier an* (= *premjæ rā*).

5. In silent *et, c* alone sounds: *respect absolu*.

## PART V

### EXERCISES<sup>1</sup>

#### I. SENTENCES ON EACH SOUND<sup>2</sup>

(NOTE. — Teachers are urged to have their students write some or all of the following exercises in the phonetic script: only thus will the real relation of the conventional orthography to pronunciation, and the gap between them, be understood.)

##### 1

1. Le ministre a fini à midi.
2. Dites-lui qu'il dine à six heures et demie.
3. Finis vite ton dîner, et lis ce livre.

##### •

1. J'ai laissé ma clef chez le député.
2. Bérénice est pénétrée de l'idée.
3. Notre sénat dégénéré a cédé cette année.

##### •

1. Est-il vrai qu'elle aimerait les pêches?
2. La reine restait sur la scène de ses défaites.
3. Laisse les chaises dans la maison.

<sup>1</sup> By this time the student should be left to his own resources in all matters of pronunciation.

<sup>2</sup> A few of these sentences are taken from Rousselot, from Burguet, and from Kuhn's "Elements of Spoken French"; such are indicated by quotation marks.

## a

1. Papa part, à la fois malade et malheureux.
2. Voilà, madame, le malade qui a soif.
3. La salle de la façade est sale.

## a

1. La pâte n'est pas gâtée.
2. Ils ont fait la voie dans le bois en trois mois.
3. Votre âme sera condamnée à Pâques.

## o

1. Le soldat met la pomme dans sa poche et sort.
2. Octobre est en automne.
3. La forte colonne des soldats s'approche.

## o

1. Vos beaux chevaux rôdent trop.
2. C'est un drôle de pauvre qui fait l'aumône aux autres.
3. Nos gros rosiers sont arrosés.

## u

1. Vous doutez du courage du touriste ?
2. La poule joue sous le poulain.
3. À Toulouse et à Douvres les boulevards sont couverts de boue.

## y

1. Tu murmures contre l'univers.
2. Hugo a vu qu'il serait puni plus d'une fois.
3. La vue de la lune est lugubre sur le mur dans la rue.

φ

1. Deux heureux amoureux jouent partout le même jeu.
2. Je veux deux œufs.
3. Jeudi le gueux joyeux va au même lieu.

œ

1. Des voleurs veulent leur causer des malheurs.
2. L'auteur de cette œuvre est la sœur du docteur.
3. La veuve pleure : elle meurt de la chaleur.

•

1. Je ne te rejette pas.
2. Revenez à ce que le bedeau redoute.
3. Faisons-le jeter en prison.

α

1. Il change cent francs à la banque tout en chantant.
2. La France est plus grande que l'Angleterre ou que la  
Champagne.
3. L'enfant change son vêtement en dansant.

ε

1. Le marin a du pain et du vin fin dans sa main.
2. Vingt-cinq chemins mènent au Tonkin.
3. Viens afin que ton voisin ne voie rien.

δ

1. Ton bon front est rond.
2. Mon oncle est tombé près de l'Odéon.
3. Nous savons qu'ils ont un nom long.



## œ

1. Chaoun a le visage bran.
2. Aucun ne cherche un emprunteur.
3. Quelqu'un à Mehun a du sens commun.

## j

1. Le premier cahier de papier est sur le piano.
2. Étudiez la période ou le siècle de Molière.
3. Pierre et sa nièce boivent la bière à leur manière.

## q

1. Je ne puis lui offrir mon appui aujourd'hui.
2. Depuis le huit la pluie tombe sur les tuiles.
3. Le fruit est distribué gratuit dans la cuisine.

## w

1. Un joueur se joint à moi au bois.
2. Oui ; à l'ouest le roi a mis la douane.
3. La loi l'a fait fouetter trois fois.

## r

1. "Sa croupe se recourbe en replis tortueux."
2. "Je pars, j'erre en ces rocs où partout se hérissent . . ."
3. Richard rit d'un rire rural, barbare.

## l

1. Philomèle lit Aulu-Gelle littéralement et loyalement.
2. Le législateur est plutôt légal que libéral.
3. Les colonels veulent des légions loyales.

## 1 mouillée (= j)

1. Ma fille travaille au soleil.
2. L'œil de la vieille nous accueille.
3. Une bataille de cailloux à Versailles.

## f

1. Félix fait du feu quand il fait froid.
2. La foule fuit avec François Faure au fond de la forêt.
3. Enfin le fifre filial a fini ses folies.

## s

1. "Ce sont six cent soixante-six saucissons."
2. "Sois soucieux de son succès."
3. "Finiissons ce fascicule ce soir."

## v

1. "Avouez que vous vivez une vie vraiment vide."
2. "Voulez-vous venir vivre avec moi à Vevey ?"
3. "À votre avis ma voix est comme couverte d'un voile."

## z

1. "Zémire zézaie toujours en lisant."
2. "Le gazouillement des oiseaux oisifs résonne dans la maison voisine."
3. "Qui refuse, muse," disait Louise de Guise.

## f

1. "Je cherche un choix de chansons charmantes."
2. Charles chassera chaque mouche des champs.
3. Labiche cherche à choquer en chuchotant.

## 3

1. Le jeune agent se joint à Jean.
2. Je juge que George joue avec Jeanne.
3. "Vous jugez mal le génie d'Émile Augier."

## p

1. Peut-être papa peut partir pour Paris.
2. Paul prend son parapluie de papier.
3. Le peuple prie le prince de partir à propos.

## t

1. Ta tante te tutoie tendrement.
2. Tartarin de Tarascon est attristé de l'attentat.
3. "Le riz tâté tenta le rat ; le rat tenté tâta le riz."

## k

1. Qui est-ce qui croit que Carcassonne est écrasé ?
2. Quatre coucous sont un chœur considérable.
3. Qui a conservé cette caricature de l'Académie ?

## b

1. "La biche aux abois bondit dans le bois."
2. Le barbare barbu babille comme une brebis.
3. Le bon bébé a la bouche pleine de bouillon.

## d

1. Dans dix secondes le dindon rôdera dedans.
2. "Didot dina, dit-on, du dos d'un dodu dindon."
3. Daudet n'est pas le descendant de Diderot.

**g**

1. L'égoïste est grand, gros, gras, et gris.
2. "Regardez les regards aigus de mon angora aux aguets."
3. "Guidez la gondole sans vous égarer dans le golfe."

**m**

1. Ma mère est morte d'une maladie mémorable.
2. Le marmouset murmure autour du monument.
3. Mon amour me mène à Nîmes.

**n**

1. "Non, il n'est rien que Nanine n'honore."
2. Ne niez pas notre nationalité.
3. Une nue noire n'a pas de nuances.

**j**

1. Charlemagne, daignez nous accompagner.
2. Ma compagne s'éloigne pour l'Allemagne.
3. La ligne de Boulogne en Gascogne est magnifique.

**h (mute)**

1. L'homme s'habille en deux heures.
2. L'honneur nous harmonise.
3. Ton hostilité (*fem.*) est horrible.

**h (aspirate)**

1. Nous nous hâtons vers les hauteurs du Havre.
2. Le héros d'en haut est hanté des hurlements des Hollandais.
3. Deux Huguenots hardis sont harassés honteusement.

## II. SELECTIONS OF PROSE AND POETRY

## 1. LOUIS XIV ET LE COURTISAN.

(A Letter by Mme. de Sévigné.)

Il faut que je vous conte une petite historiette, qui est très vraie, et qui vous divertira. Le Roi se mêle depuis peu de faire des vers ; MM. de Saint-Aignan et Dangeau lui apprennent comment il faut s'y prendre. Il fit l'autre jour un petit madrigal, que lui-même ne trouva pas trop joli. Un matin, il dit au maréchal de Grammont : "Monsieur le maréchal, lisez, je vous prie, ce petit madrigal, et voyez si vous en avez jamais vu un si impertinent : parce qu'on sait que depuis peu j'aime les vers, on m'en apporte de toutes les façons." Le maréchal, après avoir lu, dit au Roi : "Sire, Votre Majesté juge divinement bien de toutes choses : il est vrai que voilà le plus sot et le plus ridicule madrigal que j'aie jamais lu." Le Roi se mit à rire, et lui dit : "N'est-il pas vrai que celui qui l'a fait est bien fat ? — Sire, il n'y a pas moyen de lui donner un autre nom. — Oh bien ! dit le Roi, je suis ravi que vous m'en ayez parlé si bonnement ; c'est moi qui l'ai fait. — Ah ! Sire, quelle trahison ! que Votre Majesté me le rende ; je l'ai lu brusquement. — Non, monsieur le maréchal : les premiers sentiments sont toujours les plus naturels." Le Roi a fort ri de cette folie, et tout le monde trouve que voilà la plus cruelle petite chose que l'on puisse faire à un vieux courtisan. Pour moi, qui aime toujours à faire des réflexions, je voudrais que le Roi en fit là-dessus, et qu'il jugeât par là combien il est loin de connaître jamais la vérité.

2. EXTRACT FROM BOSSUET'S SERMON ON  
"AMBITION"

Ce sont les paroles de ce grand saint que j'adresse encore aujourd'hui au plus grand monarque du monde. Sire, soyez le dieu de vos peuples, c'est-à-dire faites-nous voir Dieu en votre personne sacrée. Faites-nous voir sa puissance, faites-nous voir sa justice, faites-nous voir sa miséricorde. Ce grand Dieu est au-dessus de tous les maux ; et néanmoins il y compatit et il les soulage. Ce grand Dieu n'a besoin de personne ; et néanmoins il veut gagner tout le monde, et il ménage ses créatures avec une condescendance infinie. Ce grand Dieu sait tout, il voit tout, et néanmoins il veut que tout le monde lui parle ; il écoute tout, et il a toujours l'oreille attentive aux plaintes qu'on lui présente, toujours prêt à faire justice. Voilà le modèle des rois : tous les autres sont défectueux et on y voit toujours quelque tache. Dieu seul doit être imité en tout, autant que le porte la faiblesse humaine. Nous bénissons ce grand Dieu de ce que Votre Majesté porte déjà sur elle-même une si noble empreinte de lui-même et nous le prions humblement d'accroître ses dons sans mesurer dans le temps et dans l'éternité. *Amen.*

## 3. TRISTESSE

Théophile Gautier.

Avril est de retour.  
La première des roses,  
De ses lèvres mi-closes,  
Rit au premier beau jour ;  
La terre bienheureuse  
S'ouvre et s'épanouit ;  
Tout aime, tout jouit.  
Hélas ! j'ai dans le cœur une tristesse affreuse.

Les buveurs en gaité,  
 Dans leurs chansons vermeilles,  
 Célèbrent sous les treilles  
 Le vin et la beauté ;  
 La musique joyeuse,  
 Avec leur rire clair,  
 S'éparpille dans l'air.

Hélas ! j'ai dans le cœur une tristesse affreuse.

En déshabillés blancs,  
 Les jeunes demoiselles  
 S'en vont sous les tonnelles  
 Au bras de leurs galants ;  
 La lune langoureuse  
 Argente leurs baisers  
 Longuement appuyés.

Hélas ! j'ai dans le cœur une tristesse affreuse.

Moi, je n'aime plus rien,  
 Ni l'homme ni la femme,  
 Ni mon corps, ni mon âme,  
 Pas même mon vieux chien.  
 Allez dire qu'on creuse,  
 Sous le pâle gazon,  
 Une fosse sans nom.

Hélas ! j'ai dans le cœur une tristesse affreuse.

#### 4. HERNANI. Act I, Scene 4.

Victor Hugo

*(The bandit Hernani and King Carlos have been discovered in the house of Doña Sol, whom both love. The king's ready wit saves the situation by announcing that Hernani is one of his suite. This monologue occurs after the king has left.)*

Oui, de ta suite, ô roi ! de ta suite ! — J'en suis !  
 Nuit et jour, en effet, pas à pas, je te suis.

Un poignard à la main, l'œil fixé sur ta trace  
Je vais. Ma race en moi poursuit en toi ta race.  
Et puis, te voilà donc mon rival ! Un instant  
Entre aimer et haïr je suis resté flottant,  
Mon cœur pour elle et toi n'était point assez large,  
J'oubliais en l'aimant ta haine qui me charge ;  
Mais puisque tu le veux, puisque c'est toi qui viens  
Me faire souvenir, c'est bon, je me souviens !  
Mon amour fait pencher la balance incertaine  
Et tombe tout entier du côté de ma haine.  
Oui, je suis de ta suite, et c'est toi qui l'as dit !  
Va ! jamais courtisan de ton lever maudit,  
Jamais seigneur baisant ton ombre, ou majordome  
Ayant à te servir abjuré son cœur d'homme,  
Jamais chiens de palais dressés à suivre un roi  
Ne seront sur tes pas plus assidus que moi !  
Ce qu'ils veulent de toi, tous ces grands de Castille,  
C'est quelque titre creux, quelque hochet qui brille,  
C'est quelque mouton d'or qu'on se va pendre au cou ;  
Moi, pour vouloir si peu je ne suis pas si fou !  
Ce que je veux de toi, ce n'est point faveurs vaines,  
C'est l'âme de ton corps, c'est le sang de tes veines,  
C'est tout ce qu'un poignard, furieux et vainqueur,  
En y fouillant longtemps peut prendre au fond d'un cœur.  
Va devant ! je te suis. Ma vengeance qui veille  
Avec moi toujours marche et me parle à l'oreille.  
Va ! je suis là, j'épie et j'écoute, et sans bruit  
Mon pas cherche ton pas et le presse et le suit.  
Le jour tu ne pourras, ô roi, tourner la tête  
Sans me voir immobile et sombre dans ta fête ;  
La nuit tu ne pourras tourner les yeux, ô roi,  
Sans voir mes yeux ardents luire derrière toi !



## 5. LE VOYAGE DE M. PERRICHON. Act III, Scene 8.

Labiche et Martin

(*Daniel and Armand, rivals for the hand of Mlle. Perrichon, strive to win the father's favor. The last is elated over having, as he supposed, saved Daniel's life. At present Armand has the upper hand, as he has not only rescued Perrichon from physical danger, but is now saving him from prison.*)

PERRICHON, DANIEL

DANIEL, *à part et descendant*. — Il est évident que mes actions baissent. . . . Si je pouvais. . . . (*Il va au canapé.*)

PERRICHON, *à part au fond*. — Ce brave jeune homme . . . ça me fait de la peine. . . . Allons ! Il le faut ! (*Haut.*) Mon cher Daniel . . . j'ai une communication pénible à vous faire.

DANIEL, *à part*. — Nous y voilà ! (*Ils s'asseyent sur le canapé.*)

PERRICHON. — Vous m'avez fait l'honneur de me demander la main de ma fille. . . . Je caressais ce projet, mais les circonstances . . . les événements . . . votre ami, M. Armand, m'a rendu de tels services ! . . .

DANIEL. — Je comprends.

PERRICHON. — Car on a beau dire, il m'a sauvé la vie, cet homme !

DANIEL. — Eh bien ! et le petit sapin auquel vous vous êtes cramponné !

PERRICHON. — Certainement . . . le petit sapin . . . mais il était bien petit . . . il pouvait casser . . . et puis je ne le tenais pas encore.

DANIEL. — Ah !

PERRICHON. — Non . . . mais ce n'est pas tout . . . dans ce moment, cet excellent jeune homme brûle le pavé pour me tirer des cachots . . . Je lui devrai l'honneur . . . l'honneur !

DANIEL. — M. Perrichon ! le sentiment qui vous fait agir est trop noble pour que je cherche à le combattre. . . .

PERRICHON. — Vrai ! Vous ne m'en voulez pas ?

DANIEL. — Je ne me souviens que de votre courage . . . de votre dévouement pour moi. . . .

PERRICHON, *lui prenant la main*. — Ah ! Daniel ! (*À part*.) C'est étonnant comme j'aime ce garçon-là !

DANIEL, *se levant*. — Aussi, avant de partir . . .

PERRICHON. — Hein ?

DANIEL. — Avant de vous quitter . . .

PERRICHON, *se levant*. — Comment ! me quitter ! vous ? Et pourquoi ?

DANIEL. — Je ne puis continuer des visites qui seraient compromettantes pour mademoiselle votre fille . . . et douloureuses pour moi.

PERRICHON. — Allons bien ! Le seul homme que j'aie sauvé !

DANIEL. — Oh ! mais votre image ne me quittera pas . . . j'ai formé un projet . . . c'est de fixer sur la toile, comme elle l'est déjà dans mon cœur, l'héroïque scène de la mer de Glace.

PERRICHON. — Un tableau ! Il veut me mettre dans un tableau !

DANIEL. — Je me suis déjà adressé à un de nos peintres les plus illustres . . . un de ceux qui travaillent pour la postérité ! . . .

PERRICHON. — La postérité ! Ah ! Daniel ! (*À part*.) C'est extraordinaire comme j'aime ce garçon-là !

DANIEL. — Je tiens surtout à la ressemblance . . .

PERRICHON. — Je crois bien ! moi aussi !

DANIEL. — Mais il sera nécessaire que vous nous donniez cinq ou six séances . . .

PERRICHON. — Comment donc, mon ami ! quinze ! vingt ! trente ! ça ne m'ennuiera pas . . . nous poserons ensemble !

DANIEL, *vivement*. — Ah ! non . . . pas moi !

PERRICHON. — Pourquoi ?

DANIEL. — Parce que . . . voici comment nous avons conçu le tableau . . . on ne verra sur la toile que le Mont-Blanc . . .

PERRICHON, *inquiet*. — Eh bien, et moi ?

DANIEL. — Le Mont-Blanc et vous !

PERRICHON. — C'est ça . . . moi et le Mont-Blanc . . . tranquille et majestueux ! . . . Ah ! ça, et vous, où serez-vous ?

DANIEL. — Dans le trou . . . tout au fond . . . on n'apercevra que mes deux mains crispées et suppliantes . . .

PERRICHON. — Quel magnifique tableau !

DANIEL. — Nous le mettrons au Musée . . .

PERRICHON. — De Versailles ?

DANIEL. — Non, de Paris.

PERRICHON. — Ah ! oui . . . à l'exposition ! . . .

DANIEL. — Et nous inscrirons sur le livret cette notice . . .

PERRICHON. — Non ! pas de banque ! pas de réclame ! Nous mettrons tout simplement l'article de mon journal . . . "On nous écrit de Chamouny."

DANIEL. — C'est un peu sec.

PERRICHON. — Oui . . . mais nous l'arrangerons ! (*Avec effusion.*) Ah ! Daniel, mon ami ! . . . mon enfant !

DANIEL. — Adieu, monsieur Perrichon ! . . . nous ne devons plus nous revoir.

PERRICHON. — Non ! c'est impossible ! ce mariage . . . rien n'est encore décidé . . .

DANIEL. — Mais . . .

PERRICHON. — Restez ! je le veux !

DANIEL, *à part*. — Allons donc !

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